

ROADIES



VOLUME III NO. 2

SUMMER 1985 \$1.95

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- * ROADIES TALK

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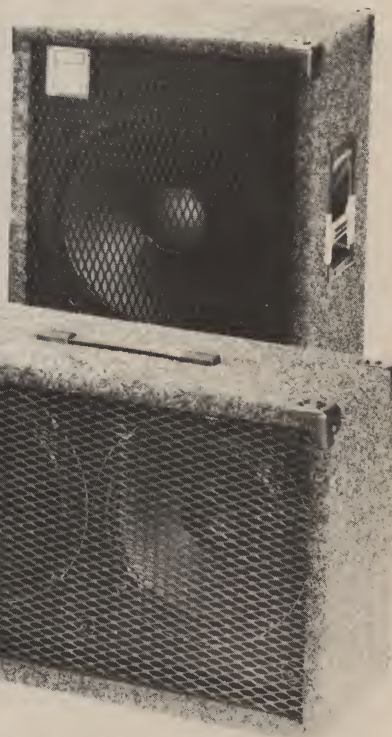
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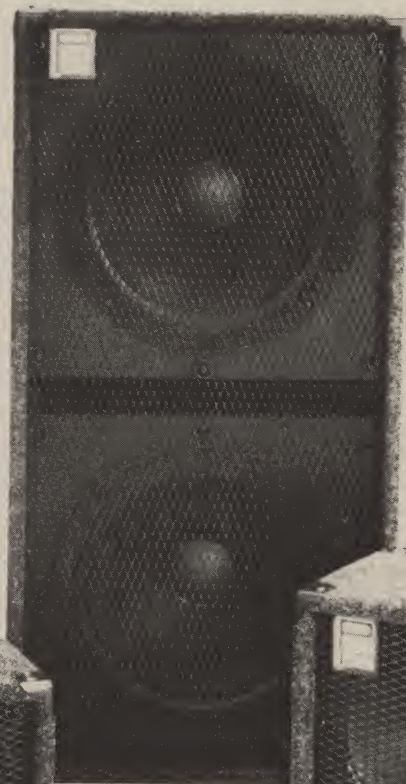
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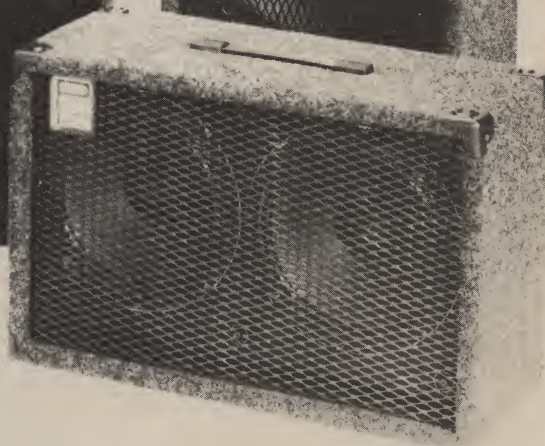
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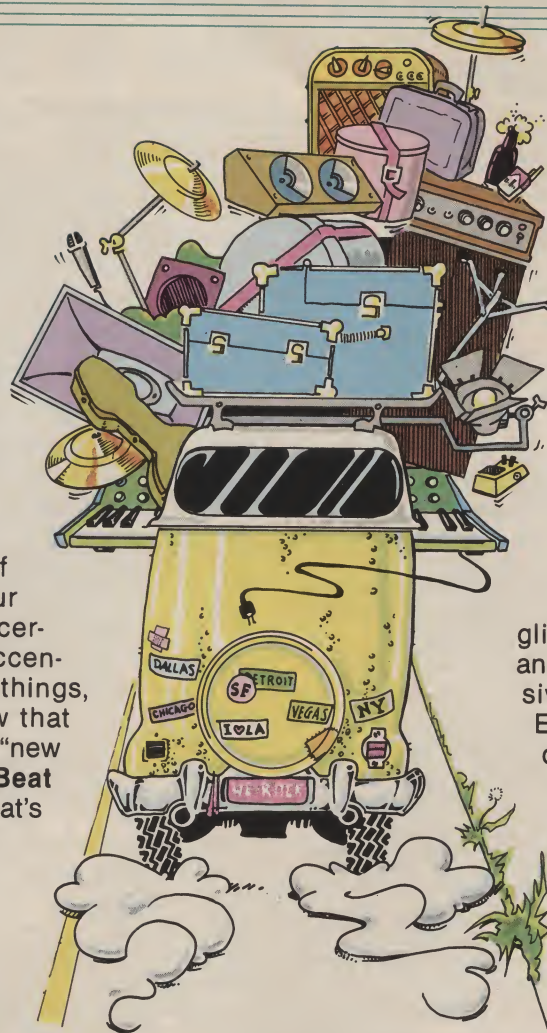
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ROCK IT

VOLUME III NO. 2

SUMMER 1985

Summer is considered to be the prime touring season, not only for the arena-filling superstars, but for small, independent bands as well. In that light, it seems appropriate to deal with the "art" of live performance and touring. Our cover feature, **David Byrne**, has certainly developed a compelling, eccentric stage persona. Among other things, Byrne sheds a little light on how that presense continues to evolve. The "new band" spotlight focuses on the **Beat Farmers**, who cut their teeth (or what's left of them) as a bar band for a San Diego club. For those interested



in going on their own do-it-yourself tour, check out the observations of those who regularly book such nationwide club tours in our "Independent Touring" story. Add to that a behind-the-scenes glimpse at the world of pro roadies, and you're in for a pretty comprehensive overview of touring in the '80s. Elsewhere, our "At Issue" section debating the effects of the heavy metal/teen appeal music backlash; and **Flo & Eddie's** terse yet sublime theories on enjoying life on the road. To paraphrase Jack Lord, "Book it, Dan-o!"

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KENT ZIMMERMAN
Album/Alternative Action
Radio Editor,

THE GAVIN REPORT

(The Gavin Report, a leading radio tipsheet, analyzes the playlists of radio stations in all music formats.)

RI: Recently, many AOR or rock radio stations cut back on heavy metal and music that primarily appeals to teens in favor of music that appeals to older listeners. Some people believe that risks alienating AOR's core audience. Do you agree?

ZIMMERMAN: The bottom line is that radio is a business, and one way for them to make more money is to reach a certain demographic, what's derogatorily called the "Yuppies." They have a lot of spending money, making them a prime audience for advertisers.

RI: Yet the younger demographic is a more active audience; they generated much of the enthusiasm that fueled the music industry's rebound. If they're relatively ignored on radio, won't that harm the business?

ZIMMERMAN: No. Just because radio is aimed more towards Yuppies doesn't mean that it'll have any effect on the music business. Granted, the best rock'n'roll is always rebellious and very visual, and there will always be a market for that.

RI: What about the labels that signed a slew of metal bands?
ZIMMERMAN: Certainly, there are labels sweating bullets after signing so many metal acts, but why did they sign them in the first place? Was it because they had the talent and originality, or was it just because Twisted Sister and Ratt went platinum? There are innovators and there are imitators, and the labels that signed the latter are the people sweating.

RI: This isn't the first time AOR made such a radical change. Three years ago, they cut back on new music for the same reason — that its appeal was to a young audience as well.
ZIMMERMAN: "Knee-jerking" is rampant in this business. There are knee jerks everywhere, including the trades. Many radio stations won't play a song unless it reaches a certain level on the charts. They fail to consider its qualitative assets; that's why we have a "Hit Factor," where a song on 60 stations can be ranked over a song on 100 stations because it's in more heavy rotations. The labels complain that stations don't go deep enough on an album (playing multiple cuts), yet they release 12-inchers to guide radio. So, people won't play the new Joe Walsh LP until they know what the 12-inch is.

RI: A year ago, several big AOR program directors correctly predicted the heavy metal glut and subsequent downturn. Can you make any predictions?

ZIMMERMAN: Artists who play more upper demo music (25-40) will have more of a chance at the plate. To be sure, they'll still be to the left of Manilow and Streisand. Artists like Paul Young should do well. The good thing about radio is all sorts of artists can escape into it. A singer with green hair could break big because the audience can't tell what he looks like on the radio. Top 40 will always be healthy, black music will sell a ton of records, and heavy metal will still have a chance. Metal's problem is that it's really cliched in image and the same lead guitar scales. It's the most stagnant music now; they'll have to readjust in terms of image and personality.



GROWING OLD DISGRACEFULLY

by Jeff Silberman

Deja vu, anyone? Four years ago, on the heels of KROQ's new music success, more than a few rock radio stations jumped on the bandwagon by adding new wave records with little regard to quality. When their ratings went down a year later, they drastically cut back on all new wave because the music supposedly appealed only to teenagers while it alienated their "core" mainstream and hard rock audience.

Now we hear the AOR programmers complain again: this time heavy metal is out because it, too, appeals only to teenagers and it alienates the older audience. As Kent Zimmerman admits, knee-jerking seems to be a way of life in the music business, from the A&R rep to your friendly neighborhood radio station. Yet one has to be concerned with the motives behind the recent actions. If this was *The National Enquirer*, that concern could be headlined as, "Rock Radio To Teens: Drop Dead."

The real danger here is that an overemphasis on the older audience on radio and video's part (after all, MTV drastically cut back on metal clips as well) could turn off the younger audience, who currently seem to lack the numbers and the buying power of people like yours truly, the once-hip, now materialistic "baby boomer." Historians will note that "Beatlemania" wasn't started by the Geritol set. More recently, "the kids" initially broke Michael Jackson, Cyndi Lauper, Culture Club and all the other bands that sparked the rebound.

The potential problem for the music business is that artists rarely break at the older demos, then cross over to the teens. Older music fans are more passive music consumers; they go to less concerts and usually buy less records and merchandising.

Yet you can bet that major label A&R reps will certainly be more hesitant before signing another metal band or any adventurous new act that has teen appeal and doesn't sound like the "golden oldies" that will be played in force on rock radio. The kids will find it more difficult to identify and rebel with their own rock heroes.

This doesn't necessarily mean that the end is near for the record business. What it could mean is that a certain significant amount of excitement may be lost, and the stagnation of the late '50's and early '80s may once again rear its boring head. But what if you're a new band that plays hard rock or adventurous new music; do you just sit around and wait for the next "baby boom"?

Fortunately, no. New talent need not compromise its creative instincts and conform to the current trends to get a label deal and break through. If there's a definite light at the end of this tunnel, it's that the quality bands who are ignored by the majors can still find a decent home at an independent label. Granted, it will be more difficult for the mass audience to find you, but as in the case of Motley Crue, Berlin, X, Run D.M.C., and Metallica, it can happen. Both parties, artist and label, at least get an opportunity to make a name for themselves on their own. Besides, it's a helluva lot better than sitting on your ass, waiting for the major label to call.

TAKING SIDES



Danny
Goldberg

THE EFFECTS OF RADIO/VIDEO TRENDS ON

HEAVY METAL



Carol
Peters

PHOTO BY JOHN HARRELL

There seems to be a cyclical nature to rock radio (especially AOR) programming. This powerful vehicle for exposure can both encourage and suppress musical trends. Case in point: the metal boom and inevitable backlash. When Ratt, Twisted Sister, Motley Crue and Quiet Riot hit, radio ate it up. Every label signed at least one new metal act. Soon thereafter, however, radio discovered that metal's primarily teen appeal was turning off advertisers looking for an older audience. Almost overnight, metal was drastically cut from practically every AOR station in the country as well as MTV and a majority of video shows. The question thus arises: does radio's infrequent knee-jerk programming shifts affect the industry, and if so, is it a positive development? Carol Peters is vice president and general manager of Pasha Records, a production company/management firm that handles Quiet Riot, Kick Axe, and W.A.S.P. In her eyes, the effects are obvious and hardly encouraging. Danny Goldberg is president of Gold Mountain Records, a relatively new label distributed by A&M/RCA. Among the handful of acts on Gold Mountain is the new metal act Keel, which has survived MTV's metal cutback. Goldberg, too, is cognizant of the recent turn of events, yet he takes a slightly different perspective.

GOLDBERG: Keel's first single, "Right to Rock," has not been a top 40 hit, yet it has gotten on about 75 stations. Because some stations are just beginning to add it, we've held

back the release of the second single, "Easier Said Than Done," written by Gene Simmons. He also remixed it to make it more "radio metal," which retains the energy but is more sensitive to hopefully cross over to mainstream audiences.

PETERS: Quiet Riot was one of the first metal acts to really cross over into top 40, but now such cross-over hits are rare exceptions because radio has just made it harder. Radio stations are in the business of selling advertisers, not records. They target the 25-49 audience, and that's not the metal consumer. They really don't care much about street credibility or crossover potential anymore. Even if they get the new Twisted Sister record, if it disturbs the station's format flow, it won't get played almost regardless of the band's popularity. It's like AOR's reaction to black music two years ago. No matter how popular Lionel Richie or, to a point, Michael Jackson were, AOR didn't play their records.

GOLDBERG: The thing is, kids don't read demographic research and they don't give a shit about programming consultants. I understand what radio's doing. They have to make a living selling ads to sponsors who want to attract the 25-34-year-olds. That's their problem; our problem is selling records. Only a percentage of AOR's desired audience buys records. That's all we care about; we could care less about those who don't buy records. Kiss sold 1.4 million albums without a hit

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HOT LINES!

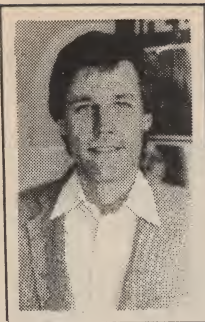
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LEGALESE

The Publishing "Shell Game"

by Neville L. Johnson, Esq.

In the previous issue, David Lindley asked how to use what he called the "publishing shell game."

Music publishing is a subject of importance for every professional musician, writer and executive. It is a tricky area, but one that anyone with patience can master. Here are some pointers.

There are four chief areas of revenue: performance, mechanical, print and synchronization income. Performance income is collected by BMI and ASCAP from radio stations, television broadcasters, halls and nightclubs. Based on samples—like the Nielson ratings—the monies are allocated according to popularity of the song. One half of the payment is paid directly to the writer of the composition; the other half, called the "publisher's share," is paid to the publisher of the composition.

Mechanical royalties are those paid by record companies each time a song is manufactured on disc. The royalty rate is set by the Copyright Royalty Tribunal, pursuant to United States copyright law. The current rate is 4.5 cents, or .85 cent per minute of playing time or fraction thereof, whichever is larger.

Print music revenues for publishers, who license their songs to one of the three major print companies in the United States, currently average 40 to 50 cents per song. Traditionally, publishers pay the writers thereof 10 cents of such revenue.

Synchronization income is paid when a composition is included in a film or television show. (A separate "master use" license is also required for the use of any master included in any such show.) Synchronization rights have fetched up to \$10,000. The payments with respect to video sales is still a quagmire concerning payments that should be made.

Music publishing entities come in all sizes. There are the

giants: Chappell Music, Warner Bros., EMI/Screen Gems, MCA, CBS Songs, and Almo Irving Music. There are also many smaller companies. Most of the majors and many of the smaller companies have staff writers who are paid usually in the area of \$10,000/year to start. Many publishers take songs on a song-by-song basis, ranging from no advance to \$500 per song. If no advance is paid, the writer should get a reversion of his song after two or three years if it hasn't been cut. The bottom line is that a song must be cut to earn revenue: if the writer doesn't cut it, the publisher should be able to see that it is.

There are three basic deals available to a writer: a "standard" deal, a "co-publishing deal" and an "administration" deal. Under a standard deal, which is what virtually all single-songwriter and staff deals are, the publisher takes 50% of all net revenues. Under a co-publishing deal, the writer forms a company to co-publish his compositions with another company which usually has the exclusive right to make all deals with respect to the copyrights, and the money is allocated 75/25% of the net profits of the deal, with the lion's share to the writer. Advances vary depending on how successful the writer is, and how long the deal is for. Most deals provide for options that don't exceed three years of exclusivity. Under publishing and co-publishing deals, the publisher owns most or half of the copyright with the writer, and has the right to administer the copyright (i.e. collect all monies related to it) for as long as it is subject to copyright law. Under an administration deal, the writer forms his own publishing company or lets another publisher's company administer the copyright. The administering company usually has the right to administer for a period of three years, takes a commission of 10-25% of the revenues for doing so, and sometimes more and/or a longer period to administer if it obtains cover recordings.

A hit song is an annuity. The artists who've hung to their publishing have effectively created their own IRA's and pensions. Songwriters can't exist without publishers. But be careful. Finding a good publisher is no easy task.

Comments and questions? Write Neville L. Johnson at 9028 Sunset Boulevard, Suite 203, Los Angeles, CA 90069.

TAKING SIDES

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single. That audience just didn't disappear when radio stations and MTV changed their programming. The kids who bought Kiss aren't suddenly grooving on Survivor. If one marketing channel gets cut off, new and different channels will be used.

PETERS: Agreed. I'm proud of our metal acts, but in reaching our target audience, the absence of radio definitely has an effect in terms of marketing. I'm very concerned with respect to the timing of Kick Axe's next release. While radio goes through this metal backlash, we have Quiet Riot touring South America, where the musical climate is the warmest. We won't release their new album for a while, either. WASP still sold over 600,000 copies worldwide—without MTV and radio—and solely due to street recognition. We've become more dependent on magazines like *Kerrang* and *Circus*. So even though huge sales are still possible without radio exposure, more money has to be spent to reach the target audience.

GOLDBERG: As naive as this might sound, a hit record is a hit record regardless of its genre. So I'd still sign a good, new heavy metal band today because a quality metal act can still sell records. Even though radio cut back on metal, between the press, the radio stations and video shows that still play it, and especially touring, we can still sell a lot of records.

PETERS: I love metal and I really believe in it. Metal never really dies, and it's not going to die now. But would I take on another metal act now? Not today. The only exceptions would be bands that have done their street homework and developed a big local following, be they from L.A., New York, or Milwaukee. If they haven't spent the time it takes to build that kind of groundswell street support, they won't get signed.

GOLDBERG: To me, metal is rock'n'roll, capturing the real spirit of aggression and rebellion. Kids still have those feelings and they need to express them. Marketing-wise, we have to use every edge we have to get on radio. Radio still has syndicated "metal shops," block programming that's a sop to that audience. We advertise there. We don't get heavy rotation on MTV, but we do on other video programs. We advertise on the (cable) USA metal shows. All put together, those shows aren't as powerful as MTV, but they're not chopped liver. Fortunately, metal is one of the few genres that sell records from press exposure. Expect to see labels increase tour support for metal-tinged acts, with more sparing or lower budgets for videos. We'll adjust, because the metal audience will find the music.

PETERS: As I said before, Heavy Metal has never been dead, and it'll never die. It may not be in vogue for a while. Radio is certainly influential and it will continue to be. But it will open up again; I just don't know when. In the meantime, we have to be really creative to get our acts exposed to our audience.

ROAR OF THE INDEPENDENTS

S.L. - Sharon Liveten, F.Z. - Faye Zuckerman, J.S.S. - John Sutton-Smith, M.W. - Merrill Ward, Jeff S. - Jeff Silberman.

BLUE CHIPS

Records that have both a cohesive, unique musical or thematic direction, and feature an ambitious, if not technically proficient, performance.



THE MEAT PUPPETS: *Up On The Sun* (SST) Arizona's Meat Puppets are a powerful roots rock, sometimes thrash trio that define some of the best in contemporary music. The Puppets have forsworn much of their earlier unremitting hard-core approach, adding a country flavor that evokes an early Byrds or even *Workingman's* Grateful Dead at times, albeit a lot more meaty. There isn't much voice to lead guitarist/writer Curt Kirkwood, but in a similar manner to R.E.M.'s Michael Stipe, the growls and wails are peculiarly inspiring. All three instrumentalists are superb, as the pounding bass and drums by brother Cris Kirkwood and Derrick Bostrom, respectively, maintain a heady pace while Curt's guitar playing cuts through like a knife. Steely country phrases explode into cosmic thrash. Quite simply, this is a damn good album of gutsy rock by a band that is only going to get better and bigger.

—JSS



PLASTICLAND, *Plasticland* (Pink Dust) Ten years ago this band would have called themselves Quicksilver II, because that's obviously who the band's

been listening to. In look (bubblegum-pink vinyl, mod photos) and sound (buzzing guitars and echo chambers) this is primo psychedelic rock—a little scuzzy and very swirly. The new technology makes it even more mindblowing fun. Listener addictive, and remember, when you slap it on your turntable, wear your paisleys.

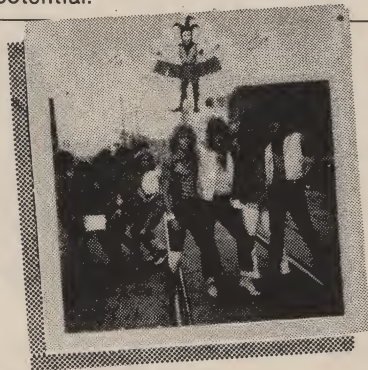
—SL

HUSKER DU, *New Day Rising* (SST): In a truly awesome display of intense rock energy, this Minneapolis trio thunders out at a white noise roar that'll come close to shredding your speakers. What makes these guys stand out from most metal and thrash groups is that their sonic booms are tempered by some meaty melodic hooks, as in "The Girl Who Lives On Heaven Hill" and "Books About UFOs." Another strong plus: A sharp, perceptive lyrical eye that illustrates the various emotions clearly yet passionately. Granted, they'd be even more effective if they didn't have to bellow and scream over the instrumental din, but what they lose in lyrical coherence they make up for in pure unadulterated fury.

—JEFF S

PROMISING POTENTIAL

Records whose artists possess the ambition to create something unique and innovative in musical or thematic direction, but whose execution of those ideas fails to live up to its fullest potential.



ANTIX, *Antix* (Enigma) It's good to know there are capable hands to take over the metal kingdom when Motley Crue disappears. Antix, produced by Don Dokken, has it all—metal crunch, occasional soaring guitars, incessant drums and silly lyrics, all wrapped into a tight, mean package.

—SL

LIME SPIDERS, *Lime Spiders* (Big Time Records) An energetic Australian group which blasts hard rock 'n' roll music to frenzied fast-moving guitar playing and tightly defined drumming. Definitely an album for the hard-edged rock crowd, and not the bubble gum folks. Lead singer Mick Blood has a raspy voice reminiscent of Johnny Thunders'. There's a lot of howling on this EP. "Beyond The Fringe" and "25th Hour" show promise, with melodies and rhythms revealing a developing musical style and acumen.

—FZ



BIG BOYS, *no matter how long the line is at the cafeteria, there's always a seat!* (Moment/Enigma): This quirky Austin, Texas punk outfit continues to mine the same vein—raw, edgy punk with an occasional dash of funk rhythms. And not unlike their past work, it's the funk tunes that come off best. "I Do Care" and the horn-accentuated "What's The Word?" have an infectious Kool & the Gang zest that recalls their triumphant cover of "Hollywood Swingin'" on their previous effort. They dabble in scratch with "Common Beat," but there's little melody to complement the beat. Their punk tunes range from decent ("Listen") to kick-ass ("No Love"), but the production doesn't flesh out the guitar roar. The Big Boys have yet to come up with something on vinyl to match their wild-ass live show. Better luck next time.

—JEFF S

WARLORD, *And The Canons Of Destruction Have Begun...* (Metal Blade) Gothic heavy metal with powerful and driving melodies with choice guitar work. Like Rainbow and Sabbath, the arrangements are more complex than the usual metal of '84. Apparently they've struck graveyard paydirt, but

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ROAR OF THE INDEPENDENTS

continued from page 9

there's the danger of falling into a "metal by numbers" restriction within their chosen format, a problem which has plagued many a metal band.

—MW

BAD RELIGION, *Back To The Known*.

(Eiptah Records) Take one Circle Jerk (Greg Hetson) and one Wasted Youth (Tim Gallego), add two more ex-hard-core players, and it's not surprising that the result, Bad Religion, sounds like slightly older, mellower (but not quite Yuppie) punkers. The energy, zooming riffs and scratchy vocals from the old days are still prevalent, and it doesn't hurt that the playing is fine and the tunes have cool hooks.

—SL

BLUE TRAPEZE... *Who Were You Then?*

(Fullspeak Records) A fine batch of upbeat hard-edged pop, heavy on the psychedelic surf sound. Haunting melodies and clear, crisp vocal harmonies float in a colorful and simple manner, giving the album a cohesive sense of an eternal Californian summer of love circa 1967. With tunes like these it's surprising we haven't heard more about this Anaheim-based quartet. With some refinement on the production end and a little more concentration toward arrangements this band could really go places.

—MW

NOBLE EFFORTS

Records that illustrate the artists' considerable technical prowess (i.e. musicianship and production), but lack the originality and invention to make them significantly different than others of their ilk.



SHIRE, *Shire*. (Enigma) Don Dokken also sat at the helm of this one and it shows. The result is a Rush-like (sans the synths) band that isn't afraid to pack a punch. They've snagged some classic metals riffs, added a few tasty guitar solos and some imagination of their own for their debut EP.

—SL

LAW OF MOTION, *Laws Of Motion*,

(World Records) This record is the clear work of professionals—and it sounds like it. First-rate musicianship teams with a technically clean mix to create a hollow sound. The tunes are so well played and clear that they come off a tad like new wave Gregorian chants. There are a few catchy hooks, just no soul.

—SL



RICHARD O'CONNOR, *Temptation*

(Shaolin Records) If O'Connor's entire EP was as good as the title cut, this would be a definite blue chipper. First the good news: "Temptation" is a delicious pop ditty with an unmistakable hook and a strong performance on both vocal and instrumental ends. After that, however, it seems that the other three songs were cut in a hurry and on the remains of a very small budget. "We're Not Workin Out" drags a bit too much, and O'Connor's gravelly voice seems buried in a rather bland mix. The two songs on the flip are decent, but lack the sharpness and bite of the title cut. The guy's got some smarts, but here he seems to lack the patience to work on all his material as fully as he should.

—JEFF S

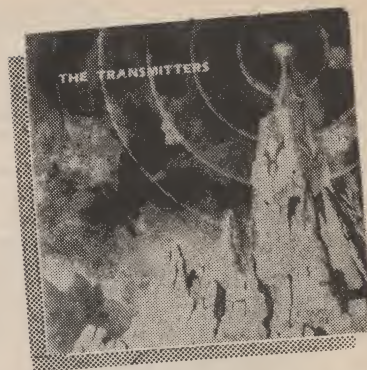
CATHEDRAL OF TEARS (Enigma)

Modern synth textures and echoey guitar behind Furs/Magazine-type ethereal imagery. For fans of the genre, it's quite a likeable attempt. Tight and crisp production enhances the accomplished and, on occasions like "Trap" and "Calm Storm," inventive instrumentation. Vocal doesn't really cut through to give it a more dynamic presence to the overall sound.

—JSS

STRYPER (Enigma) A strong shot in the arm for rock and roll religion, void of overbearing dogma in favor of strong, crunching guitar and celebratory vocals. Despite dressing like John Belushi and the Killer Bees, the music comes across as unpretentious, honest-to-goodness rock. And this way, any message becomes much more favorably received. Born again in the U.S.A.

—JSS



THE TRANSMITTERS *The Transmitters*.

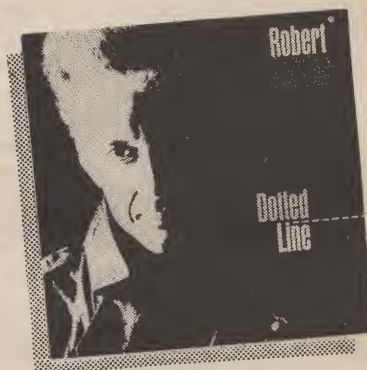
(JAB Records) Crisp, clean 1980s pop. It's got clever, light guitar parts, bouncy keyboards and steady drums. The songs themselves are pleasant, but hampered by vague, rather reedy vocals. Still, these guys are definitely onto something, even if they don't quite know what it is yet.

—SL

JUMPSPACE, *Jumpspace* (Destiny

Entertainment Corp.) Diana Ross meets Madonna in this pop/jazz album, which will appeal to contemporary middle-of-the-road music lovers. The weakest point: Lead singer Rose Burns lacks variety and any kind of acceptable voice range. Additional studio musicians outshine the regulars on this one.

—FZ



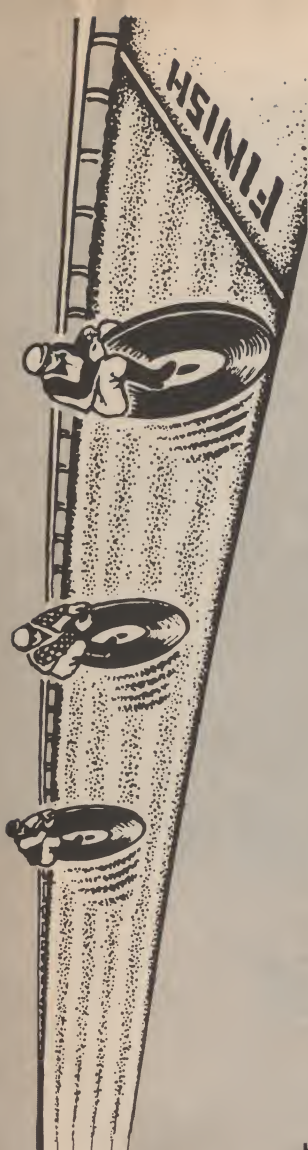
ROBERT SEIDLER, *Dotted Line* (Hill

Avenue) The first thing that strikes you about this disc is Seidler's voice: deep, smooth and a tad melodramatic — he carries the material much like Bowie did during his "Thin White Duke" days. Unfortunately, that's where the flattering comparison ends, for the playing of his material seems a bit too mannered and polished for its own good. Songs like "Tatum Bird" and "Uncle Wiggley" should rock out; here they just flow benignly, never getting to the hooks on time, without much-needed sweat and aggression. Even "Christian Boy" and the title cut, which start with big choppy riffs, just aren't loud enough to really grab the listener by the ears and demand his or her attention. Not bad, mind you, but too damn polite.

—JEFF S

THE ROCK IT STAKES

Handicapped by Sharon Liveten (SL),
Jeff Silberman (JS), and John Sutton-Smith (JSS).



ENTRY	PAST FORM	CURRENT CONDITION	STRENGTHS	WEAKNESSES	FINAL LINE
THE BLASTERS <i>Hardline</i> (Slash/Warner Bros.)	Young L.A. area stud, well aware of its lineage, has only made a modest impression on local and college tracks. Despite being highly touted by certain pundits, has yet to finish near the big money in the AOR or CHR sweeps.	Coming off a disappointing run, its spirit has been rejuvenated by the earnings of other, more veteran entries of same lineage (Fogerty, Los Lobos, and Springsteen). Pace is as strong as ever, although a bit more varied and a bit less predictable.	In terms of sheer effort, few nags can best the mare. High energy pace augmented by a heady lyrical instinct that ought to keep it from getting lost in the pack. Riding an experienced jockey (JC, Mellicamp) who has finished in the money before.	Battling a stereotype is no easy task, bettors previously turned off by what they considered to be an outdated style; still favors the sleeker, more glamorous mounts. Stallion still somewhat unwilling to keep with the current pace.	Another strong effort by this still-young mare, yet still has to be considered a long-shot because old reps die hard on AOR and Top 40 tracks. But don't bet on it giving up in the stretch, no matter where it finishes. (JS)
PRINCE & THE REVOLUTION <i>Around The World In A Day</i> (Paisley Park/Warner Bros.)	Randy colt had been gradually building its rep until its Triple Crown platinum breakthrough last year. What was once a winner on urban tracks is now a sure bet in all the big-money stakes.	Now that it's leading the pack, the headstrong stud has decided to go a rarely traveled route to the money. A wild, weird route (seemingly on grass) brings back the hippie stakes of the '60s.	A killer instinct that's willing to gamble anything to set its own aggressively distinct pace. Despite the stylistic chances it feels it has to take, its proven track record will ensure it won't go out in long odds.	After such a big bucks year, a better backlash seems inevitable. Also, this run isn't one that will entice those solely enamored with his previous effort.	A definite winner; you've got to like a stallion that's willing to take chances even when it could win merely by duplicating its past effort. Its desire to buck the trends it previously set might cut into the size of its winnings; nevertheless, another bold, victorious effort. (JS)
TOM PETTY AND THE HEARTBREAKERS <i>Southern Accents</i> (MCA)	Dependable Southern-bred has been past favorite with grandstand crowd. Spotty recent outings and a long layoff between races has cast some doubt on longevity. Willingness to gamble on strategy and adjust to variety of turf conditions makes him reasonably safe bet.	A recent serious injury slowed colt's momentum. Damage seems deeper than the physical scars; hampers his racing instinct. Still look for occasional brilliant outings if inspiration's there.	Good, steady pace makes a comfortable ride on ideal track. Effort is assisted by a dependable group of stablemates as well as outside help. Together, still flexes muscle, but runs inconsistently.	Injury made trainer over-rely on unfamiliar turf (synth and strings). The heart that made this a winning stable seems to be lessened, leaving racing prowess but little soul to pull out of the pack.	Not yet up to usual speed, but a decent enough outing. Some efforts are good and solid, but unexciting. Disappointing showing, but will still place in the money thanks to many loyal bettors. (SL)
ACCEPT <i>Metal Heart</i> (Epic)	German thoroughbred broke out to mass winnings in headbangers stakes in last outing, helped along by recent wave of fans betting on anything with pure metal blood. Carrying all that weight may slow it down, but will still give older metal studs a run for their money.	Hungry for success; has abided to strict training regimen. Last year raced at small tracks all over country, yet kept its eyes on bigger stakes. Not above borrowing a few moves by American mares.	Slinging guitars, thunderous pace, and anthemic lyrics and grandstand pleasing. Careful guidance of champion metal trainer Dieter Dirks gives colt an edge over less experienced entries.	Runs with little passion and too predictably. Has brief sprits of novelty but tends to run same race at every outing. Unwilling to break out of pack.	A steady, dependable performer. May lack the spirit to finish consistently in the big money, yet certain to be in the running. (SL)
HOWARD JONES <i>Dream Into Action</i> (Elektra)	Part of the stampede of English nags that flooded American tracks, came out of box with winning combination of synth pop. A good bet to repeat past performances.	Well groomed and slickly trained, incorporated a ska pace into training schedule. Shows no signs of tiring of heavy rhythmic gallop. Popular with grandstand and professional handicappers for consistently strong showing on new music tracks.	Creative use of computerized training techniques. Appearance is sleek and well-muscled; a bold start seems to be backed with enduring riffs and seamless technique. Runs best when pace is fast.	Completely self-reliant workouts show signs of self-indulgence. An average voice draws attention to flabby lyrics. Despite strengths, experienced trainer (Rupert Hine) should rein him in a bit.	Colt has ability to be endurance mare. Likes to show his stuff right out of the gate to stay out in front. Despite a few weaker efforts, the outing stands up as a whole. (SL)
PHIL COLLINS <i>No Jacket Required</i> (Atlantic)	After leaving Genesis stable, mare has consistently finished in the money at all mainstream tracks regardless of turf condition and with a variety of riders. Its experienced nose for the finish line makes it a perennial favorite.	In fine form, as usual. Uses its flair for copying other studs' moves and incorporating them into its own predictable pace. Equally effective at a modest, reserved pace and at higher speeds. An outing like this is money in the bank.	Gets out of the gate with aplomb and grace. Quickly finds a strong groove and pace and doesn't let up until it crosses finish line. Uses outside input from stable to add a bit of flair to heady instincts.	Not many, although some fairly predictable trends are developing in mare's effort. Bettors practically know how it'll run this or any time out. Could use a challenge to add excitement for a change of pace.	Entry seems to have been born for big-money mainstream tracks. Not much of a gamble here; it's almost as safe — and at times drab — as buying insurance. Strong, if a bit pedestrian, effort. (JS)
MICK JAGGER <i>She's the Boss</i> (Columbia)	In a highly distinguished career spanning the last two decades, this Triple Crown winner has never ended up out of the running with, up until now, a steady team of trainers and staff that has been among the best in the sport.	Although there are no indications that the regular stable team is breaking up, this is the first time that this steed has struck out on his own, indulging his fame and fortune with a harmless and often quite engaging romp.	A star-studded stable of luminaries makes this a sure bet for winner's honors before it is even out of the gate. This amount of talent is never far back in the running, although it makes for a less exciting afternoon at the betting office listening to the results.	One might have hoped for something a little different here from the rote performances, albeit winners, that we have been getting from this horse for years. One might, quite justifiably, have presumed that the reason for going it alone was to blaze new paths. This does not seem to be the case.	Although it becomes so easy to criticize those who have accomplished so much in the past, and who don't necessarily live up to their best each time out, this outing is actually a fairly respectable exercise and does give fans a chance to catch various stellar performers interacting with each other. (JSS)
GRAHAM PARKER <i>Steady Nerves</i> (Elektra)	One of the most promising newcomers when he first hit the turf nearly a decade ago, has never really fulfilled that promise. Two tremendously powerful outings were followed by a number of mediocre years where the obvious potential and substantial talent were never really let loose at top form, thus translating into few trips to the winner's circle.	Now with a new stable (Elektra), his third in a decade, this stylish thoroughbred comes across with another classy outing, but still lacking the thrust of his earlier years, causing him to falter in the stretch. There is also a tendency here to accommodate the larger crowds at the expense of his original style.	Always a feisty competitor with stamina to outlast many more celebrated contenders, this is one rugged Anglo that can never be overlooked down the stretch. It should be only a matter of time before this colt meets with the big success he surely deserves.	Though greatly admired by the punters, mount has been haunted by inability to break loose from the pack. Also tends to overcompensate for size and commercial standing by trying too hard with inconsistent material instead of riding smoothly, with the graceful strength he showed as a three-year-old.	Essentially a top-calibre performer, capable of ranking with the very best if only he could gain the attention of mainstream punters. It might take just one really strong run to put this handsome colt back on track as an odds-on favorite. (JSS)

Tips for Traveling Troubadours

or

How to Book Your Own Cross-Country Tour

by Bruce Kaplan

Sooner or later, most bands feel the urge to answer the musical question: Will it play in Des Moines? Or New York? Or Austin? There's got to be more to rock and roll than knowing every cocktail waitress in town on a firstname basis.

For most musicians, live appearances have always been the major source of income. Indeed, more and more bands have been traveling across America in search of new audiences, without a major label to pay for plush tour buses or Holiday Inns. Some of them have made a respectable profit as well as a respectable reputation for themselves. But others have run out of gas, money or, worst of all, vacuum tubes, stranded, figuratively speaking, on the shoulder of Route 66. "A poorly planned tour," stated Los Angeles agent Barbara Reilley, "can be one of the worst experiences of your life."

There are some basic guidelines that will help insure a tour against disaster. Careful planning, advance promotion, realistic expectations, low overhead,

and last but not least, vinyl are all elements of a successful tour.

TIMING IS ESSENTIAL

The best time to tour is right after you've released a record and are beginning to get some response from college radio. The effect is synergistic — that is, the fact that you'll be appearing locally should spark interest in your record, which, of course, means more people at your gigs — if you do advance legwork.

Unless you're willing to open up for a "local" band, and perhaps take a loss on your excursion, it's a good idea to have a record out at least. That, in turn, assumes that someone in your organization is already in touch with college radio. If you're not there yet, it may be

too soon to think about going on the road at all. Chuck Dukowski of SST Records (Black Flag, Meat Puppets and Minutemen) explained, "You need to have a good reputation to tour, and it's very difficult without recorded work. How else is someone from out-of-state going to know who you are? There are a lot of ways to create an awareness of yourself in other regions, but one of the standard and easiest is records." If you've got a body for it, dressing like Wendy O. Williams may work, but for most bands, it's a great record that spreads the news.

College gigs are the bread and butter of the independent music circuit, so until you've developed a substantial following, the best time to do your touring is between the months of Septem-

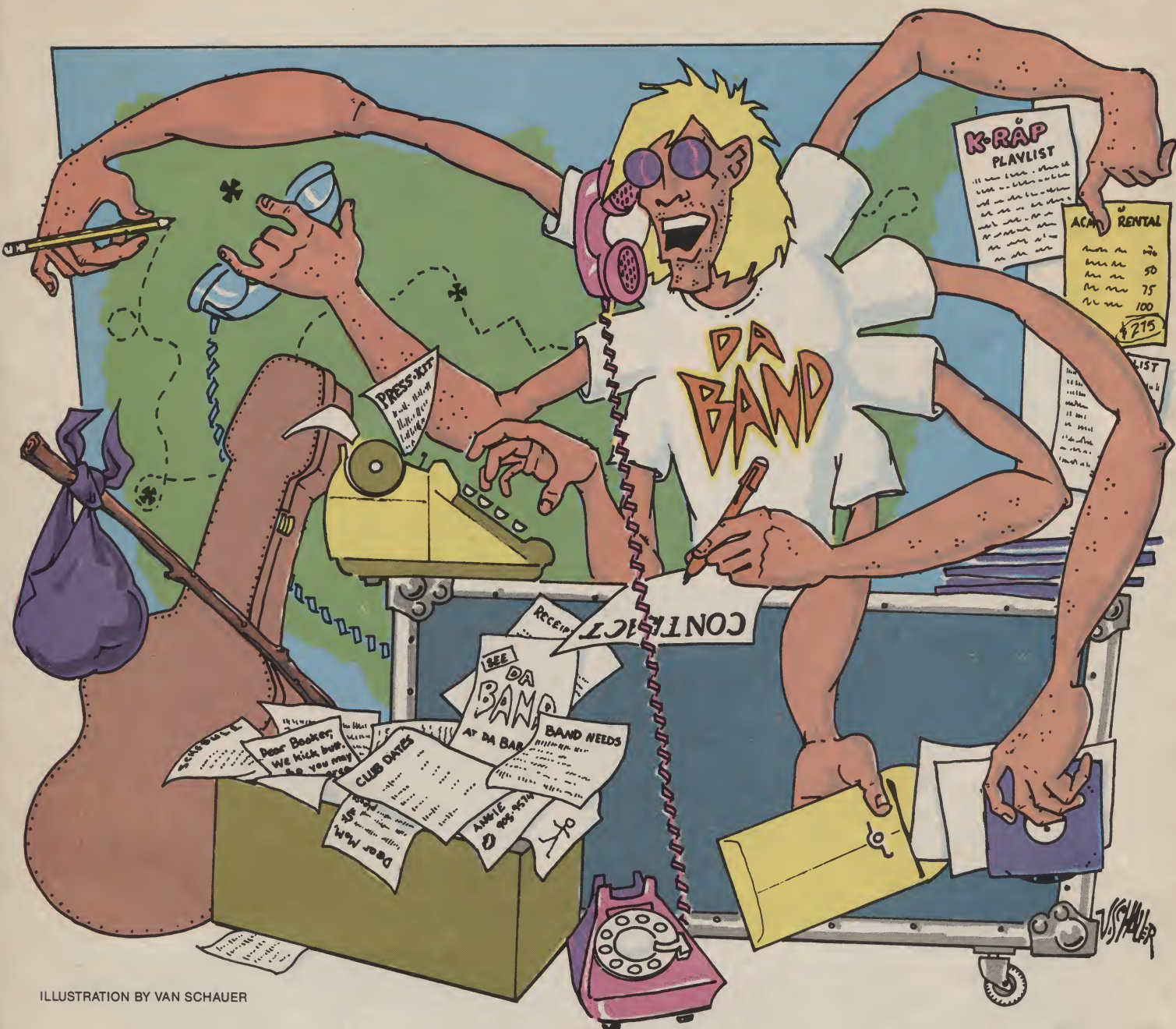


ILLUSTRATION BY VAN SCHAUER

ber and June — or rather, October and May, as finals will be sure to occupy the still-developing minds of young coeds and their dates. During the summer, established acts are touring, and often have first dibs on the consumer's limited budget. Reilley, who has worked with such bands as X, The Cruzados and Blood on the Saddle, claimed, "It's important to research what else is playing around each town. You don't want to compete with Prince to sell tickets."

YOU GOT TO HAVE FRIENDS

"College radio people can be a great source of information," she noted. "A lot of times the college person is a lot more aware of what's going on than a guy from the local AOR station. They can tell you if the town is overexposed to

bands with a style similar to yours, or if it is starved for it."

Most record companies will have a sheet that lists college radio stations, the person in charge, and the phone number. Ask them who books the campus events and how to reach them as well as what clubs in their area would be appropriate for your music. Ask them to send you a copy of any local magazines/newspapers that cover music and put all the writers on your mailing/phone list. Keep notes on who you call and be sure to follow up before and after the show.

"Another effective thing you can do," Reilley suggested, "is to offer shelter to out-of-town bands. Besides the probability of returning the favor, they're the best source of firsthand information

about clubs and other venues."

REALISTIC EXPECTATIONS: A MATTER OF STYLE

Back in the '70s, when thick-skulled record companies were footing the bill, throwing TV sets in the heated, Olympic-sized pool of Five Star hotels was *de rigueur*. For the sensible traveler, things are a little more frugal.

"I ask my bands some very pointed questions," Reilley said. "Are they willing to move their own equipment? Are they willing to all sleep in the same room? Are they proficient in fixing their own amps when they break? Are they able to deal with clubowners, house managers and sound men and still have energy left to perform?"

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BIG IDEAS

FROM A TALKING HEAD.
A FEW WORDS WITH
DAVID BYRNE

by Jeff Silberman

David Byrne may be a man of few words, but his actions speak volumes. The 33-year-old leader of the Talking Heads has accomplished more in less than a decade than most contemporary musicians are lucky to attempt in a lifetime. Fresh out of the Rhode Island School of Design, Byrne formed the Talking Heads just as New York's punk scene exploded in 1976-77. Unlike their peers, however, the Talking Heads created innovative music that could appeal to more than just the music critic intelligentsia and the "hip" alternative music cult. When the Heads' sound evolved into funk-tinged rock, their popularity accelerated to gold-record status. Last year's release of their in-concert movie, *Stop Making Sense*, perfectly illustrates a group that has deservedly garnered public acclaim without compromising its unique creativity.

Achieving and sustaining that career alone would be sufficient for most artists, but it's only a tangent of David Byrne's talent. He produced records for the B-52s and Fun Boy Three; he directed almost all of the T. Heads' videos. The singer/guitarist is also quite fond of collaboration. With avant garde composer/producer Brian Eno, he made the album *My Life In The Bush Of Ghosts*, which combined torrid rock, funk, Middle Eastern and African rhythms with taped vocalizations of things like evangelistic sermons, exorcisms, and talk show banter.





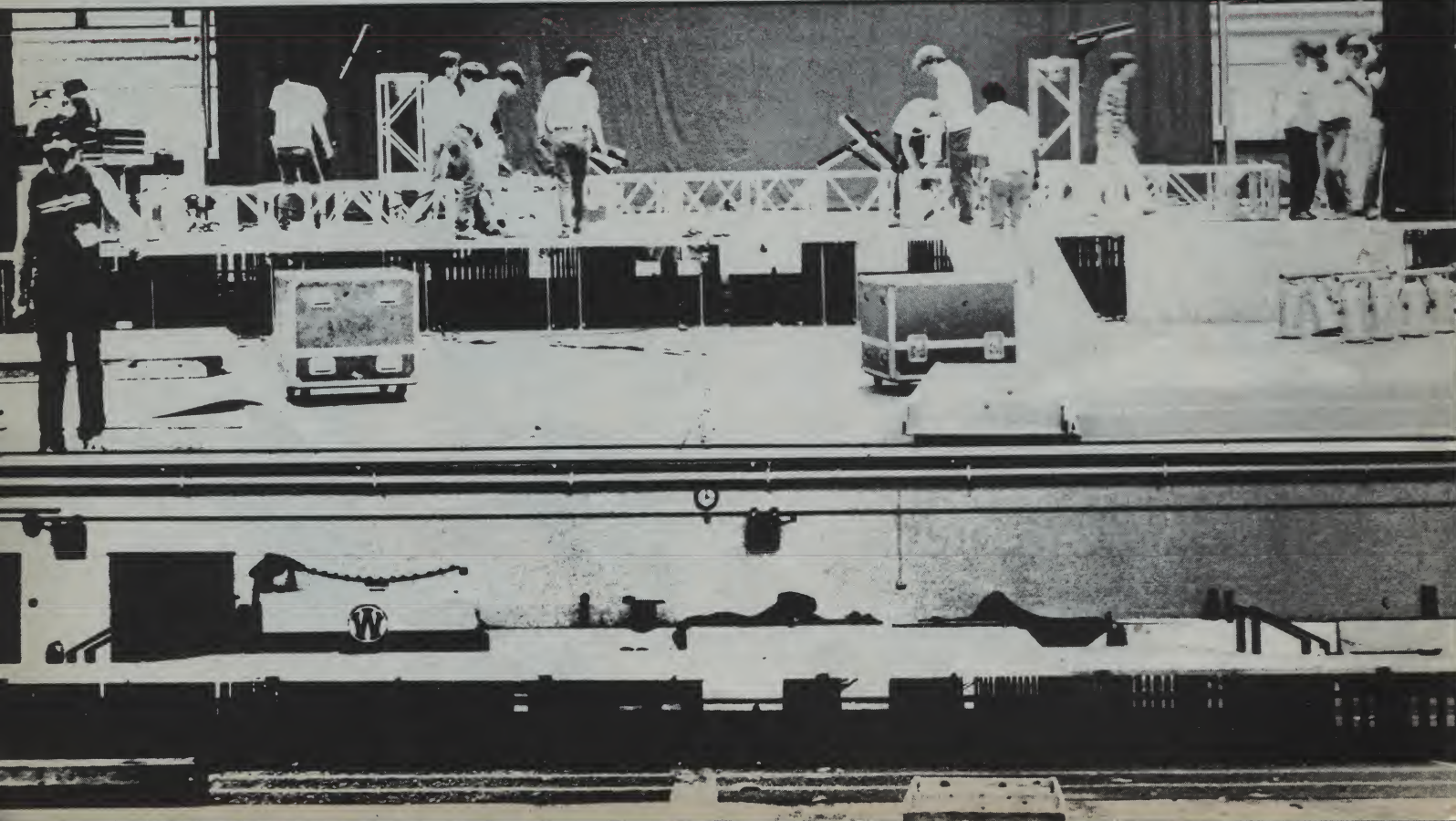
ROADIES

by Sharon Liveten

The idea of being a roadie for a rock'n'roll band seems alluring. Instead of watching the concerts with the audience, roadies "work" behind the scenes, relishing the rock'n'roll lifestyle. Presumably the job comes with the perks: free food, free drinks, free sex, etc. All come part and parcel with the roadie's all-access laminated pass, right?

Dream on. First and foremost, a roadie works — *hard* — for long hours, and sometimes for weeks without a break. It's not that easy to become a good roadie. In the early days, all you needed was strength, endurance, and a valid driver's license. Today, however, the industry is top-heavy with well-trained, experienced specialists of *both* genders.

PHOTOS BY ED COLVER



The Catch-22 of this occupation seems to be that you need a job to get a job. "It's really tough to get started," admitted Rick "Sluggo" Kelly, currently stage manager and guitar technician for REO Speedwagon. "But once you do, getting jobs is really easier after that. A couple of my friends were working in the business; one of them was a string arranger who got me my first job. It kind of snowballed after that. People find out about you, who you are and stuff. Actually, there's not too many good people out there. Twenty percent of the people get 80 percent of the jobs."

He's not exaggerating. When a band goes out on the road, it can't afford to have things go wrong. The only way to prevent that from happening is to hire dependable, proven roadies. "In a lot of cases, it goes by word-of-mouth," Bob Bradshaw, who designs and cares for guitar effects systems, said. "There may be people not working and somebody will say, 'This guy's been out with so-and-so; let's see if he's available.' If you work out and get a name for yourself, you'll keep busy."

Kevin Dugan, a five-year vet with Van Halen's Michael Anthony and numerous other major artists, agreed. "People hear about you, they begin to know your work, and the phone keeps ringing," he noted. "If your good, you can't screw up."

Dugan started as an all-purpose crew member for friends in Cleveland. "I did it all," he said, "and I followed them to California. From there I went to the Raspberries tour, and on to Eric Carmen. After that, one thing led to another."

On one hand, Bob Bradshaw is in an enviable position. He's not a professional roadie; he doesn't depend on tours for his living. Bradshaw has his own business, so he occasionally goes out on tour for kicks. "Since I built the effects-switching systems for a number of studio players in town, they sometimes ask me to go out and maintain the systems I built. I've always been hired by musicians who specifically request me. It's not like, 'Meet this guy; he'll take care of your guitars on this tour.' They ask for me personally."

Still, people who depend on road work for their sole means of support are plentiful. Road manager Simon Wilson has spent the better part of the last decade hopping from one tour to another. He started, as many roadies do, with a small act made up of friends. He believes that jobs can still be had by the relatively inexperienced. "I originally was a sound engineer," he recalled. "I got that job through a connection — the way most jobs in this business are. At first, it's not so much a question of real skill as being in the right place at the right time. Then I got offered a tour

with an act called Chelsea. They needed someone to do sound and act as a road manager. I'd never done it before, but I just said, 'yeah.' I previously did an awful tour with a reggae band; I didn't believe that things could get any more difficult."

Since then, Watson has been in charge of a number of different tours, including the most recent Thompson Twins tour and his present one with the often unmanageable Lords Of The New Church. He claims that the success or failure of a tour can come down to the ability of the crew. "A good crew will make your job easier," he stated. "If you're in a situation where the band has never toured before, and has no crew, pick people you're familiar with who are good at their jobs."

Unlike most crew jobs, however, a road manager's duties vary with the size of the tour and the popularity of the band. "It can be a vastly different job," Simon noted. "When you're with an act like the Lords, who are primarily playing smaller venues, you have to be their travel agent, driver, press person, bouncer, and accountant. When the tour is the size of the Thompson Twins', it's very different. You have a travel agent, a stage manager, a production manager, and a tour accountant. They even have a wardrobe person. Sometimes I never even walk on stage; I don't even know their equipment! In that case, I'm more of a trouble-shooter, a supervisor."

There are certain constants in all tours. One is boredom; another is tension. "It's important that everyone gets along really well," Bradshaw said. "A lot of times crews don't get picked on their expertise, but on how good guys they are. It's close quarters on a bus and all."

But travel is the reason a lot of people go on the road, according to Paul Jamison, Toto's drum technician (who claims that if you earn over \$1,000, you become a technician, rather than a roadie). He saw touring as "My chance to see the world and get paid for it. I have severe wanderlust," he admitted. "As a kid, I used to love music and traveling. This seemed like a way to do both."

Even so, the odd blend of numbing routine and constant pressure can make road life a living Hell. "It's 18 hours a day, seven days a week, six weeks at a time," Watson agreed. "No one can stand that kind of pressure; no marriage can stand that kind of pressure."

Usually the first people to blow are the band, because they have less to do than the roadies and have more people watching them. Watson, a quasi-expert at handling artists after working with the Lords (and taking classes in psychology), has a well-thought-out strategy for dealing with temperament. "Most bands respond to the line, 'Look, guys, it's *your* career, not mine. If you foul up and go down the drain, I can just go work for somebody else.' Which, basically, is the truth."

In every tour, the crew ends up working around the clock only to drive like mad to the next date, where they simply unload and start all over again. The inevitable question arises, "How much of the crew's energy is fueled by, shall we say, non-organic substances?" Actually, less than one might presume. To a man, the roadies I talked to agreed that intense drug use and working on tour don't mix.

"Too many people get too involved in the whole rock'n'roll machismo," Watson declared. "They see the band going

continued on page 27



REO Speedwagon road crew: Bottom Row; Chris "Floater" Malone, Jeff Mason, Crash Kordash, Fumi Okazaki, Mike Weiss, Pat D'Antonio, Brad Porque Baker, Russel "Bits" Lyons, Top Row; Bub Phillipe, Lizard Frye, Motor Merritt, Kevin Hardy, Bruce "Slime" Judd, Carol Dodds, Rick "Sluggo" Kelly, Steve Aries.

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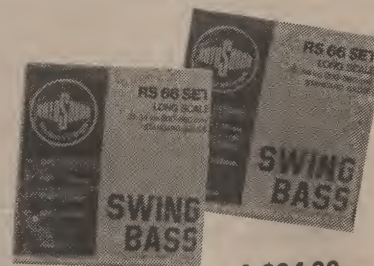
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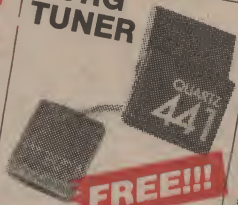
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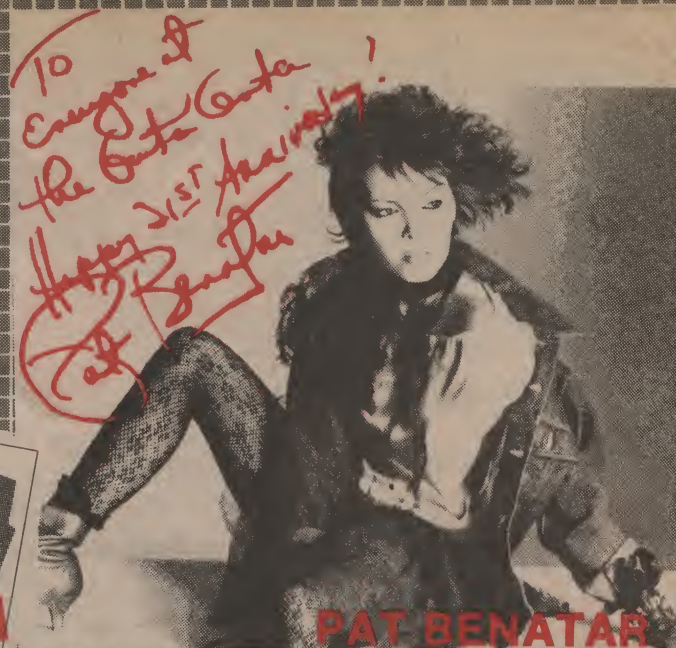
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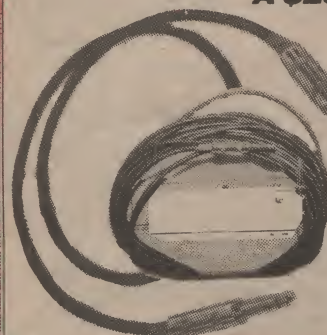


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AND EFFORTLESSLY

NOW ONLY
\$39⁹⁵

- * Automatic (no hands) note selection
- * In and out "In Line" jacks

LEE OSKAR

HARMONICAS
LIST \$17.00

NOW ONLY
\$9⁹⁹



A LEGEND IN MUSIC IS NOW OFFERING HIS PERSONAL LINE OF STATE OF THE ART HARPS!

- * Available in Major Diatonic (blues) and Harmonic Minor Keys
- * Self-tightening bolts permit you to personally upkeep your harps

DON'T GO ON STAGE WITHOUT US!!!

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1801 SAN PABLO
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SOUTH BAY
16615 HAWTHORNE BLVD.
(213) 542-9444

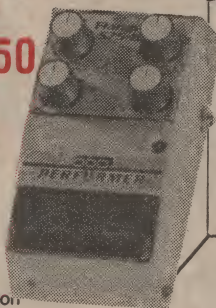
GEAR UP
WITH THE
BEST DEALS
ON

DOD

FLANGER

DOD-575-B LIST \$139⁰⁰

NOW ONLY
\$64⁵⁰



**3 YR
WARRANTY**

- Produces regeneration, flanging, full-bodied chorus and vibrato
- Dynamic range is greater than 90-DB
- Studio-quality clarity
- DOD proven reliability

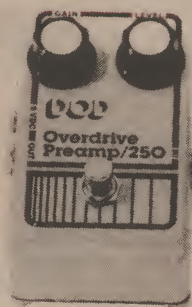
**AC
ADAPTER
FREE**

* The new 515 in-
corporate both distortion
and compression in one
unit!

SECRET WEAPON!!

DOD 250 PREAMP LIST \$49⁹⁵

NOW ONLY
\$19⁹⁵



WHEN YOUR BASS PLAYER AND DRUMMER
ARE CRAMPING YOUR SOUND...PULL OUT
THE SECRET WEAPON!!!

- * Easily overdriven to a total wall of heavy metal sounds
- * Naturally increased sustain levels from your playing.
- * DOD designed low battery use.

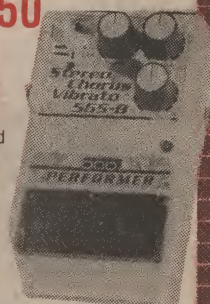
THAT'S
60% OFF!!!

SAVE
UP TO **60%**
OFF!

STEREO CHORUS

DOD 565-B LIST \$139⁰⁰

NOW ONLY
\$64⁵⁰



- * Stereo synthesized Output system
- * Delays up to 6 ms
- * DOD Quality-built

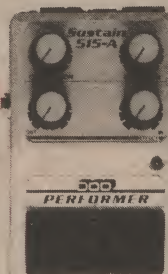
THE 565-B IS PERFECT
FOR STRINGS,
KEYBOARDS
AND VOCALS TOO!

**AC
ADAPTER
FREE**

SUSTAIN

515-A LIST \$110⁰⁰

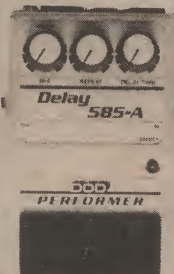
NOW ONLY
\$49⁹⁹



DUAL DELAY

DOD 585-B LIST \$189.00

NOW ONLY
\$89⁹⁹



GET THE BIG CONCERT SOUND
Continuously variable from
60 to 300 ms.

**3 YR WARRANTY
AC ADAPTER FREE**

NOT ALL MODELS AVAILABLE ALL STORES.

**SAVE ON BOSS, IBANEZ, MORLEY, DOD, ERNIE BALL,
DIGITECH, AND MANY OTHER EFFECT PEDALS NOW!**

WHILE
THEY
LAST

BOSS

HM-2

CE-3



WHILE
THEY
LAST

Ibanez

AD-9

TS-9

CP-9

CS-9



NOT ALL MODELS AVAILABLE ALL STORES.

HURRY FOR THESE HOT SAVINGS...



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SUPER CUBE LEAD 60

ROLAND
SCL-60

LIST
\$475.00



THE POPULAR CUBE HAS BEEN
UPGRADED FOR EVEN MORE COMPACT POWER!

- * 60 watts RMS
- * Built-in Reverb can be controlled with a foot switch
- * Gain I and II controls
- * One 12" speaker



YOUR CHOICE

\$329⁹⁹

SUPER CUBE BASS 60

ROLAND
SCB-60

LIST
\$480.00



THE BASE 60'S VARIABLE CONTROLS AND
LINE OUTPUTS MAKE IT IDEAL FOR STUDIO WORK.

- * Frequency and level midrange controls
- * 60 watts RMS
- * One 12" speaker
- * Headphone, external speaker, and line output jacks

SUPER CUBE LEAD 40

ROLAND SCL-40 LIST \$360.00



THE 40 WATT CUBE IS PERFECT
FOR THE STUDIO.

- * Built-in Reverb can be controlled with a foot switch
- * Gain I and II controls

YOUR CHOICE

\$249⁹⁹

SUPER CUBE BASS 40

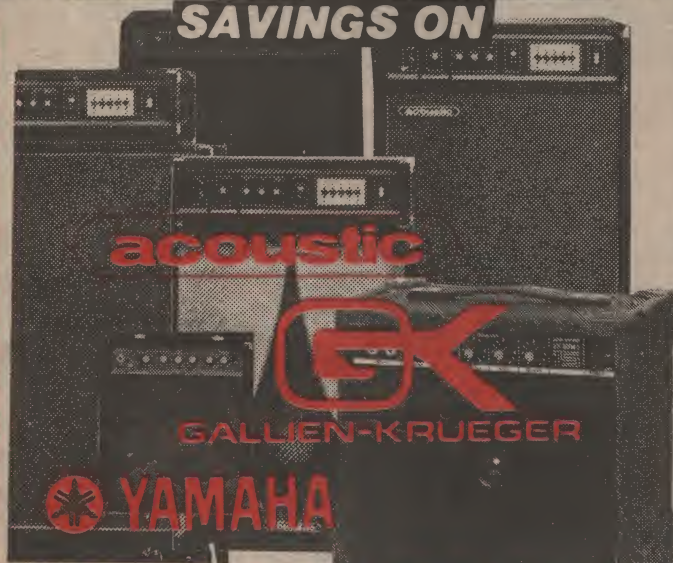
ROLAND SCB-40 LIST \$360.00



THE BASS CUBE'S NEWLY DEVELOPED
SPEAKER IS DESIGNED FOR LOW
FREQUENCY FIDELITY.

- * Frequency and level midrange controls

**HURRY FOR SIMILAR
SAVINGS ON**



SAVAGE GRACE



**HAPPY 21ST
ANNIVERSARY
GUITAR
CENTER**

...BUT YOU ONLY HAVE UNTIL JULY 31st, 1985!!!

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\$1,000,000. TRAIN

IT'S GOING ON RIGHT NOW!!! THE BIGGEST AMPLIFIER SALES EVENT IN GUITAR CENTER'S HISTORY!! TRAINLOAD AFTER TRAINLOAD OF FENDER, MARSHALL, ROLAND, YAMAHA, GALIEN-KREUGER . . . OVER \$1,000,000 DOLLARS WORTH OF THE HOTTEST AMPS ON THE MARKET.

NOW ONLY

20 WATT REVERB AMP

LIST \$199.95

\$99⁹⁵



- One 10" SPKR
- 20 watts RMS
- 3-band EQ

SIDEKICK 10 GUITAR AMP

LIST \$129.00



**HURRY FOR
SIMILAR
AMPATHON
SAVINGS!**

- 10 watts RMS
- 8" heavy duty speaker
- Built-in battery charger

SIDEKICK 30 GUITAR AMP

LIST \$249.00

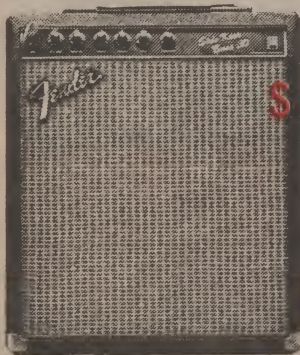


**HURRY FOR
SIMILAR
AMPATHON
SAVINGS!**

- 30 watts RMS
- Special pre-post effects look
- 3-band active EQ plus presence circuit

30 WATT BASS AMP

SIDEKICK 30B LIST \$245.00



NOW ONLY

\$159⁹⁹

- 10" Speaker
- Full 3-band equalizer
- Specially designed for portability and low frequency power

50 WATT BASS AMP

SIDEKICK 50B LIST \$335.00



NOW ONLY

\$199⁹⁹

- Full 3-band Equalizer
- High-efficiency bass enclosure
- Extra "headroom" on the input to handle the hottest pickups

LOAD AMPATHON

COMBO AMP

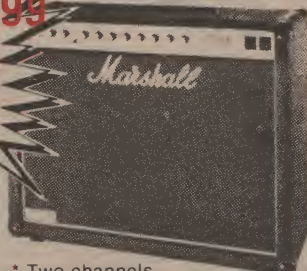
LIST \$1,249.95

100 WATT
MARSHALL 4103

50 WATT
MARSHALL 4212

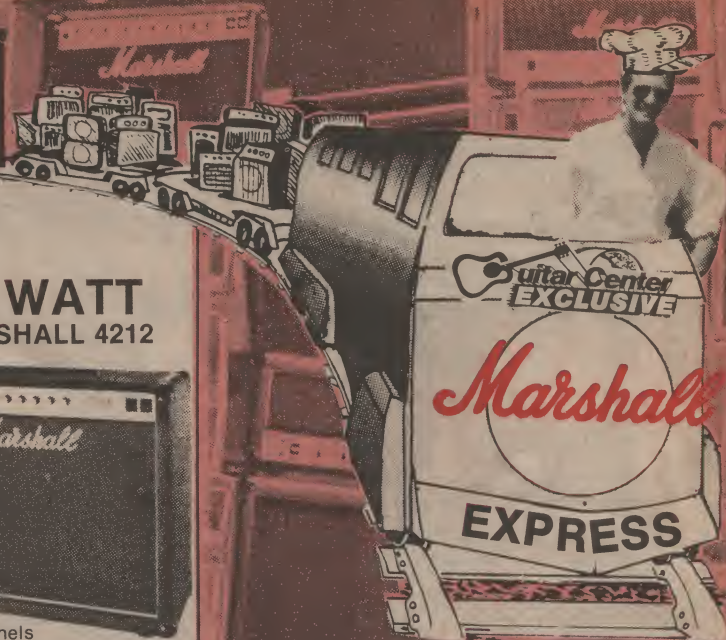
YOUR CHOICE

\$749⁹⁹



- * Master Volume
- * Two 12" celestion speakers
- * Famous tube sound

- * Two channels
- * Built-in Reverb
- * Complete channel switching
- * Two 12" celestion speakers



50 WATT COMBO AMP

MARSHALL 4210 LIST \$1,099.95
NOW ONLY

\$649⁹⁹



- * Two channels
- * Channel switching
- * One 12" celestion

75 WATT LEAD AMP

MARSHALL 5275 LIST \$749.95
NOW ONLY

\$449⁹⁹



- * Uses one 12" celestion
- * Channel switching
- * Built-in Reverb
- * Quiet effects loop
- * 75 watts RMS

100 WATT COMBO AMP

MARSHALL 4211 LIST \$1,449.95
NOW ONLY

\$849⁹⁹



- * Two channels
- * Built-in Reverb
- * Two 12" celestion
- * Complete channel switching

100 WATT BASS TOP

MARSHALL 3510C LIST \$575.00
NOW ONLY

\$379⁹⁹



- * With Cabinet
- * Preamp output
- * 5 Band Equalizer

200 WATT BASS TOP

MARSHALL 3520C LIST \$675.00
NOW ONLY

\$429⁹⁹



- * 5-band EQ
- * Variable Electronic Crossover
- * Rack Mountable Design!

EXTENSION CABINET

MARSHALL 1933 LIST \$249.95
NOW ONLY

\$199⁹⁹



- * 65 watt load
- * One 12" celestion

Guitar Center EXCLUSIVE

GUITAR FEST

**STRIKER
KRAMER 400**

NOW ONLY

\$199

**WITH
FLOYD ROSE
LOCKING
TREMOLO**

**A WORLD FAMOUS KRAMER
FOR UNDER \$200.00!!!**

- Rosewood fingerboard and pointed headstock
- 2 Humbucking pick-ups
- Pick-up selector switch
- Tone & volume controls

**Fender®
STRAT
STANDARD
\$614.00**

NOW ONLY

\$299

**FAVORITE GUITAR
OF THE WORLD'S
GREATEST
GUITARISTS!!!**

- Free flyte bridge
- 3 pick-up classic configuration
- 5 way selector switch system

**AMERICAN
MADE**

**SBG2000
YAMAHA**

LIST \$1045.00

SAVE

50%

OFF!

- Solid brass sustain Plate under bridge
- Ebony fingerboard and maple neck

**AVAILABLE RIGHT
OR LEFT HANDED**

**FOCUS
KRAMER 4000**

NOW ONLY

\$329

**WITH
FLOYD ROSE
LOCKING
TREMOLO!**

**GUITAR FEST
PRICE
INCLUDES
ALL THESE
FEATURES**

- Humbucking pickups
- Pick-up selector switch
- Tone & volume
- Rosewood fingerboard and painted headstock

**GET INCREDIBLE
PRICES ON OUR
EXCLUSIVE
SELECTION OF:**

Ibanez

PROTO

**DT 150
LIST \$425.00**

RS 1000

YOUR CHOICE

\$299⁹⁵

**THE DT-150 HAS LONG BEEN
A PROVEN FAVORITE AMONG
DEDICATED ROCK'N'ROLLERS!**

- One piece rock maple neck
- Single pick-up with Ibanez Tremolo

**DT155
LIST
\$495.00**

**DEF LEPPARD MODEL
DT155 COMES COMPLETE
WITH**

- Three Humbucking pick-ups
- Black hardware
- Ibanez tremolo

**THE RS1000 IS A
HANDSOMELY CRAFTED
GUITAR FOR THE NO
NONSENSE MUSICIAN**

- Arched top construction of birds eye maple and basswood
- Ibanez "Hard Rocker" tremolo
- Gold hardware & cherry finish

**RR 150
LIST \$425.00**

YOUR CHOICE

\$249

- Single humbucking lead pick-up
- Six-in line tuning



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85

"HOT ROD GUITARS!!! IF PERFORMANCE IS WHAT YOU DEMAND, THESE ARE YOUR GUITARS. HIGH OUTPUT PICK-UPS... WHAMMY BARS AND THE FASTEST NECKS AVAILABLE!!! FROM STANDARD STRAT TO OUTRAGEOUS RANDY RHODES STYLES WITH FLOYD ROSE TREMOLO, DON'T MISS YOUR CHANCE TO GET THE HOTTEST SOUNDS FOR THE ABSOLUTE BEST PRICES DURING GUITARFEST '85"



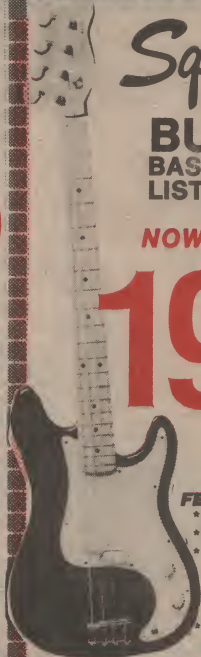
YAMAHA

BASS
BB 1200
LIST \$800.00

NOW ONLY

\$ **419⁹⁹**

- * Built-in 3-band equalizer
- * Balanced response split pick-up system
- * Special Jack switch ensures extended battery life
- * Torque adjustable tuning keys
- * Ebony finger board



Squier

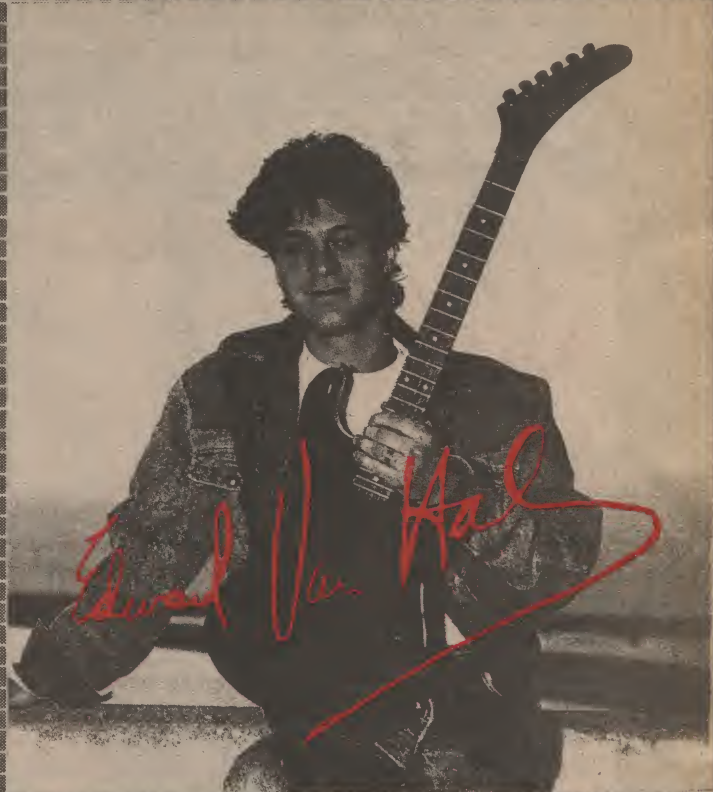
BULLET
BASS
LIST \$279.00

NOW ONLY

199⁹⁹

FENDER BASS HAS:

- * Full scale 34" neck
- * Hardwood boom
- * Classic "precision bass" split-picked configuration
- * In-line machine keys for easy tuning



EDWARD VAN HALEN

TYPES

DT 280BZ
LIST \$389.00

YOUR CHOICE
\$ **299⁹⁹**



- * Single humbucking lead pick-up
- * Built-in tremolo
- * Six-in line tuning

RR 550
LIST \$645.00

NOW ONLY

\$ **399**



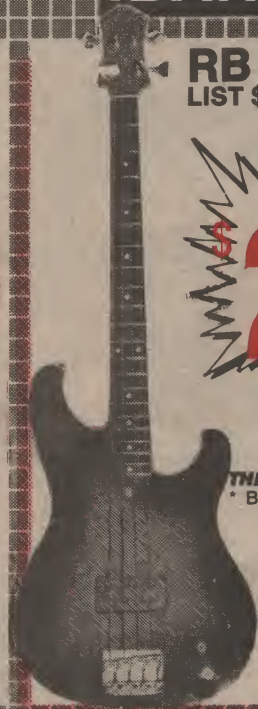
- * Flame maple finish
- * Specially designed pick-ups for treble and fret board positions
- * Gold hardware

IBANEZ BASSES!!!

RB 920
LIST \$545.00

RB950
LIST \$555.00

YOUR CHOICE
\$ **299⁹⁹**



THE RB920:
* Birds Eye maple



THE RB950:
* Birds Eye maple with rosewood fingerboard
* Dual pick-up configuration

NOT PICTURED
RB924

THE RB 924:
* Birds Eye maple with alder
* Two pick-ups
* Chrome hardware

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GUITAR CENTER HAS IN STOCK THE WORLD'S FINEST "VINTAGE" GUITARS . . . OLD FENDER STRATS, ORIGINAL GIBSON FLYING 'V's . . . LES PAULS . . . FIREBIRDS . . . EXPLORERS . . . GRETSCHE . . . GUILD . . . MARTIN . . . NATIONAL . . . AND MANY MORE . . . FOR GUITARFEST '85 WE'VE REDUCED THE PRICES ON ALL OF THESE "ONE OF A KIND" DREAM GUITARS . . . HURRY FOR THE ABSOLUTE BEST DEALS!!!



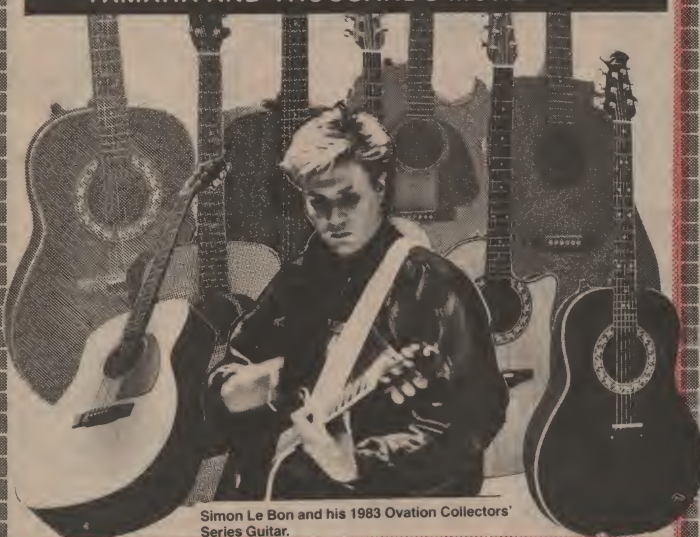
**"EVENTUALLY,
YOU REACH
A STAGE IN LIFE
WHERE YOU DON'T
HAVE TO PLAY
THE SAME GUITAR
EVERYBODY
ELSE DOES."**



SELECTION VARIES BY LOCATION

ACOUSTIC GUITARS

**THE BIGGEST SELECTION IN THE COUNTRY
CHOOSE FROM MARTIN, GUILD
OVATION, GIBSON, FENDER,
YAMAHA AND THOUSANDS MORE**



Simon Le Bon and his 1983 Ovation Collectors' Series Guitar.

MARTIN

**THE
LAST
OF THE**

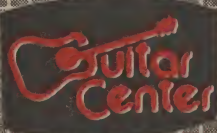
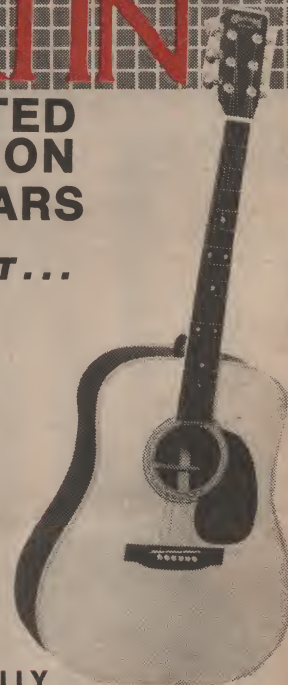
**LIMITED
EDITION
GUITARS**

HERE'S WHAT'S LEFT . . .

81	86	91	96
82	87	92	97
88	88	93	98
84	80	94	99
85	80	95	00

- * Selected aged, spruce top
- * Scalloped bracing
- * Tortoise-style pick guard
- * 3-piece matched rosewood back

**THE MARTIN GUITAR
CO. MADE ONLY 20 OF
THESE GUITARS ESPECIALLY
FOR GUITAR CENTER . . . HERE'S
A GUITAR THAT NOT ONLY SOUNDS
INCREDIBLE BUT WILL INCREASE IN VALUE!**



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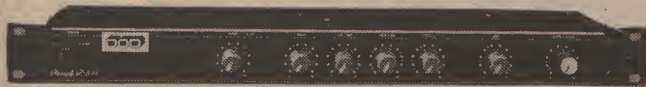
DOD

RACK MOUNT REVERB

DOD R-845 LIST \$229.95

NOW ONLY

\$119⁹⁵



*Wide range of input/output controls
*4 Band Equalizer build-in

*HiFi Jack allows play-along with records and tapes



REO SPEEDWAGON

SOLOIST HEADPHONE AMP BY ROCKMAN

NOW ONLY

129⁹⁵

THE SOLOIST IS A
VERSATILE AMPLIFIER
FOR RECORDING, LIVE
AND REHEARSALS !!!

- * Compressor circuit custom tuned by Tom Scholtz
- * Built-in powerful distortion with a super sustain
- * Two Headphone outputs
- * Aux in/out jacks



NOISE REDUCTION

ROCKTRON HUSH II
LIST \$200.00

NOW ONLY

\$149⁹⁹

IF YOUR INSTRUMENT
OR AMP IS NOISY... THE
HUSH II WILL ELIMINATE IT.
A MUST FOR RECORDING!!



* Use Inline After Effects
including Flangers, EQS,
Distortions, Echos & More!

* Studio-Quality Components
* Low Level Expansion Helps
Minimize Feedback Problems

ROUND BASS MIC STAND EMERALD WITH BOOM LIST \$39.99

NOW ONLY

\$19⁹⁵

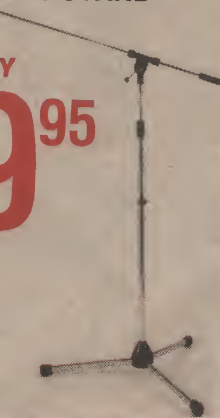


- * Removable boom
- * Sturdy construction

BOOM STAND AKG270 STAND LIST \$70.00

NOW ONLY

\$39⁹⁵



- * Folding tripod stand with boom

STEREO HEADPHONES AKG K-45

LIST \$59.95

NOW ONLY

\$39⁹⁵



PERFECT FOR
HOME AND
STUDIO USE!

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MIC DEALS! SAVE UP TO **63% OFF**

FULL RANGE PROFESSIONAL MICROPHONES FOR EVERY BUDGET!!!

ATM-41 AUDIO-TECHNICA

LIST \$200.00
NOW ONLY

\$109⁹⁹



- * Tailored frequency response to punch through music with clarity and smoothness
- * 3 layers metal mesh windscreen protection

PR-20 MIC AUDIO-TECHNICA

LIST \$79.95
NOW ONLY

\$39⁹⁵



**THAT'S
50%
OFF!**

- * Dependable choice for HI-Z use
- * Wide frequency range
- * 10,000 Ohms unbalanced
- * 1/4" phone plug cable with built-in strain relief

PR-80 MIC AUDIO TECHNICA

LIST \$179.00
NOW ONLY

\$89⁹⁹



**THE PR-80 IS THE
PREMIER OF THIS
MID-SERIES:**

- * 50-15Khz extended range
- * Triple-stage windscreening

PHILLIPS 7100 CAROID DYNAMIC

LIST \$55.00
**FOR THE
INCREDIBLE
PRICE OF ONLY**

\$19⁹⁹



**THAT'S
63%
OFF**

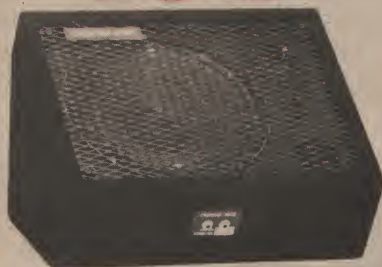
- * Especially suited for vocal use and general purpose recording
- * 60-15,000 hz frequency range
- * 18' cable with 1/4" phone plug

THE BEST PERFORMERS KNOW... YOU'VE GOT TO HEAR YOURSELF!!!

PROFESSIONAL MONITOR SYSTEM 2000 12-2M

LIST \$249⁰⁰
NOW ONLY

\$169⁹⁵



- * High power-handling 12 inch woofer with extended low end response
- * Compression "Bullet" tweeter with an impressive linear frequency response

15" MONITOR ELECTRO-VOICE

EV SM-1502 LIST \$710.00
NOW ONLY

\$499⁹⁵



- * Handles up to 300 watts of power
- * 15" woofer
- * Extended frequency response for pro-quality vocals

SMP MONITOR CERWIN-VEGA LIST \$600.00

NOW ONLY

\$349⁹⁵



- * Dual 12" 2-way biamp ready system
- * More controlled dispersion than single woofer system

YOU ONLY HAVE UNTIL JULY 31st, 1985...



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Guitar Center
EXCLUSIVE

TASCAM
MODEL 38
LIST \$2995.00

**NOW YOU
CAN GET
INTO 8 TRACK
RECORDING
AND SAVE!**

- 15 IPS SPEED
- EXTREMELY LOW CROSS TALK
- PUNCH IN/ PUNCH OUT REMOTE EDITINGS
- 8 TRACKS ON 1/2" TAPE!
- 40HZ TO 22 KHZ EXTENDED FREQUENCY RESPONSE



8 TRACKS

FOR ONLY

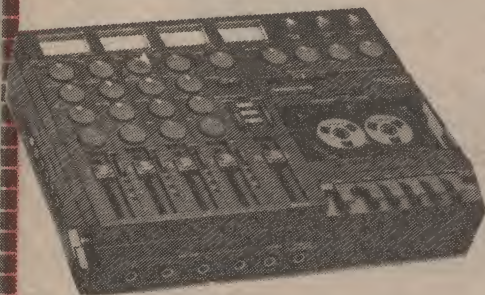
\$ 2049⁹⁵

**THERE ARE ONLY
A FEW LEFT
AT THIS
ASTOUNDING
SPECIAL
PRICE!!!**

TASCAM MIXER/RECORDER

PORTA ONE FOUR CHANNEL DECK

LIST \$595⁰⁰



NOW ONLY
\$ 499⁹⁵

- * 2 band Eq per channel
- * Discrete 4-track tape cue mix and separately adjustable headphone output level

BUY AN ATA CASE

**FOR THE
INCREDIBLE
PRICE OF ONLY**

\$ 21⁰⁰

**A
\$100.00
VALUE
WITH
PORTA-ONE
PURCHASE**



4CH MULTI-TRACK CASSETTE DECK

TASCAM 244 LIST \$1,395⁰⁰

NOW ONLY

\$ 899⁹⁵

**WHILE
THEY
LAST!**

THE 244 IS A VERSATILE TOOL
FOR CREATIVE MUSICIANS,
ARRANGERS, COMPOSERS, MULTI-
IMAGE PRODUCERS AND VOCALISTS

*Permits up to 4 tracks to be
recorded simultaneously

**THE MOST POPULAR
4-TRACK RECORDER
IN THE WORLD!!**

OR WHILE QUANTITIES LAST!!!

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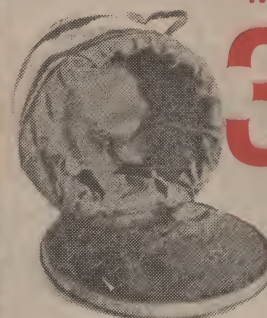
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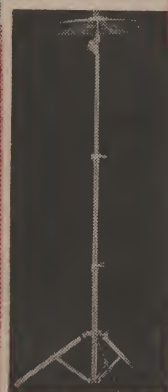
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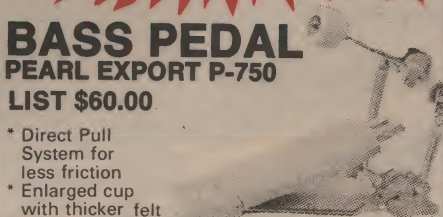
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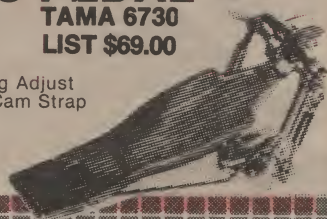


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MUSIC BUSINESS THEORY #101

Flo & Eddie

RI: When you recently re-formed the Turtles, the first thing you did was go back into small club gigging. Why?

VOLMAN: It was a way of honing and sharpening up our skills, not only playing-wise, but emotionally, so when the big shows started coming, the band was prepared.

KAYLAN: Here's the thing. The Turtles played arenas. Flo & Eddie, except for guest appearances with Alice Cooper or Springsteen, were relegated to the club circuit. We had no reason to believe that our comeback would be worth \$20,000 a night. It's up to the general public to decide that, and for all we knew, they wanted to see Flock of Seaweed. Making a comeback on a Mamas and Papas level can be a big yawn, or at least you have to take the chance that it might be. So we re-committed to at least going out and performing no matter what. We didn't demand a pie-in-the-sky price; we went out on a club level to see if we had fun. If it wasn't fun, we wouldn't do it.

VOLMAN: We knew we had to start out at the lowest possible level, traveling in a van, just a step above station wagons and towing trailers.

KAYLAN: For a young band, a station wagon and a U-Haul is not an ungodly way to see America.

RI: What kind of mentality does it take to successfully tour that way?

KAYLAN: We've always treated it as a very family situation. It was much more important to surround ourselves with people we felt comfortable spending the other 23 hours of the day with than it was to worry about whether the guy was as good as Lee Sklar on bass.

VOLMAN: That kind of chemistry makes a good show and good music.

KAYLAN: It also creates the folklore that any band needs to really be a band. Five session aces won't make a great band unless they've all lived together, sweated together, and run into hairy situations. Just hiring pros doesn't guarantee you Toto or The Firm out of the box. It's really a matter of who you can travel with, because you're creating a bubble, a little geodesic dome for yourself, and everyone on the outside are screwheads. You'll learn more than you'd ever want to know about each other, and you better like it. The one luxury we do have is separate hotel rooms; we realize the importance of giving everybody room to be alone.



When you're traveling for a long time in a confined vehicle, I don't care how big it is, that van ain't big enough for the seven of you. So what do you do? What corner of the van can you turn to?

VOLMAN: Plus, we generally don't tour with people who have an attitude problem because it could harm the business of the band. A drummer that starts spouting off to a promoter that he wants his entire Ginger Baker drumset on stage doesn't think in terms of having to come back and play this club in the future, nor does he think of how it'll affect the band's reputation. We're working with some of the same promoters we worked with when we started 23 years ago. So it's a lie to think you're going to outgrow these people.

RI: How does a band find out about what clubs to play and how to do business with them?

VOLMAN: There's enough local scene talk to protect a band. They should be able to find out beforehand what a promoter is about or what their dealings are going to be. Plenty of people will pass on the right info, whether it's a musician, a music journalist, or a roadie. If you're going out for the first time, find out the bottom line, the key guys to deal with, so you don't say the wrong things to the wrong people. There is a diplomatic way to get things done correctly.

KAYLAN: Also, remember that at a club level, as well as at some arenas, some of the most famous and influential places in the world are dumps backstage. What they look like from the audience has nothing to do with what your dressing room looks like, the kitchen you have to walk through to get to the stage, and the faulty bathrooms. It's

also good to tell the clubowner what you'll need technically and otherwise. Be honest with them. Request that you need orange juice on stage, and that the bassist needs wine or else he goes off the deep end. They appreciate that; they want to know your bottom line. But be realistic; you're only as good as the place you're playing, and the backstage areas are never as good as you.

RI: What other potential problems do you face on the road?

VOLMAN: Boredom creates negative situations because of the time you don't work. You do an hour soundcheck, an hour show where you're at the club or hall for 90 minutes, all told less than three hours out of a 24-hour day that you really do business. And when a guy wakes up in Saginaw, Michigan at 8:00, knowing that he has a 90-minute ride to Kitchener that night, and then he's off to Lansing, Ft. Wayne, and Toledo and he's playing just an hour a night, it can lead down many roads. Like to bars...

VOLMAN: We teach our musicians about the dangers of touring. We've been out there a lot and have experienced all the different elements. The first ten years was all fun, but now—

KAYLAN: Now we don't let them near a girl that we haven't gotten to first. We screen everything!

VOLMAN: The elements of danger, ruthlessness, and death have shown their ugly faces to us in the last ten years. At first, the only negative things were Howard losing his voice, the cancellation of a show, equipment getting stolen...

KAYLAN: What about our plane going down...

VOLMAN: Surviving a plane crash. Thank God we lived through that...

KAYLAN: And our car going through the

two trucks on either side of us on a snowy road at night...

VOLMAN: Come to think of it, we survived some very dangerous times.

KAYLAN: (Looking up to the heavens) Oh, Lord, we just want to thank you... Belushi, all those guys that we're going to see, we're going to have some great stories, but later, much later!

VOLMAN: Then there was the tour with Frank Zappa. A fire broke out during a show, and one of the emergency exits was the onstage ramp. The stage became a freeway for 4-500 kids; all our guitars were stepped on and smashed. And a week later, Frank got thrown into an orchestra pit.

KAYLAN: I know this all sounds so scary when you list it like that, but there is the "plus" stuff...

VOLMAN: K-Mart's! Mall runs! Seven Cineplex cinemas with matinees! HBO! Pizzas that deliver until one!

Rl: Getting back to the dangers of being on the road and of combating boredom, how do you prevent it all from becoming routine?

KAYLAN: Picture yourself as Glenn Frey in a parallel situation. You're on a 200-show tour, your voice is aching, you haven't slept, you got an interview to do at a radio station, and yet that audience expects you to put on the show of shows.

VOLMAN: There's a certain luxury in the routine. The knowledge of knowing everything is running smoothly every day is fantastic, and that's what I mean by routine. Everything has to function technologically. I don't care about the brown M&Ms; the sound and the lights have to work.

KAYLAN: To me, it's all a matter of being professional about the presentation, and just treating it like it was a game. You don't grow stale; you should become better at it. You're talking to a guy who's sung "Happy Together" every year since 1967 more times than he cares to remember. I still don't think it sounds stale. Sure, some nights it sounds better than others, and some nights the crowd may be more receptive, but big deal! The good songs will always last, the bad ones won't. When the audience doesn't want to hear them, you stop playing them. Even on a club level, you'll know when the songs become old. It all comes down to pleasing your crowd.

Rl: Do you rely on one basic set list for an entire tour?

VOLMAN: Yes, but our show only has a script.

KAYLAN: Of course we test our material, but our tour relies mostly on hits, so it's just down to the comedy stuff.

VOLMAN: For a new band it's different. If you're an original band, you do your own material. A covers band does the current hits. We also have the element of surprise.

Being on an oldies tour, people are surprised when we do current comedy bits on the '80s, which is the funniest time of our lives. 1985 has to be the year of "stupid," but that's another issue... We leave room in our show for satire that would be based on what's happening during the tour. We added "We Are The World" to the set.

KAYLAN: Don't people know we're going to do that song? Of course we are! When you see our name on the theatre marquee, you should know that we'll be doing it! That's the kind of people we want to attract.

VOLMAN: They're already thinking, "What will Flo & Eddie be doing to Prince?"

Rl: How long will you rehearse this show?

KAYLAN: The first show is 10 days away, and we've already run through our set in 20 minutes, but that wasn't with the whole band. Just the two guys who never met each other or played the show before.

VOLMAN: But they have heard tapes of our show. Most of our shows are created on the illusion that most of the guys can learn on the spot, and fortunately, they can. Our first show is April 13, and the only show that matters is on October 31, because it's the last one, so you figure that everything until then are rehearsals.

KAYLAN: There is an attitude there, and a lot of it is very sadomasochistic, but we

ask for that going in.

VOLMAN: The necessity is to casually know that everything that has been set up is wrong.

KAYLAN: Everybody is lying. All those contractual things they said, forget about it! When they say 8:00, they mean 9:00; when you say rare, they mean well done; when room service says dinner will be right up, forget it...

VOLMAN: A six-hour drive will take ten...

KAYLAN: Overnight means your room isn't ready, and if your van is running good, it won't work.

VOLMAN: With that attitude, anything that goes in the other direction is unbelievable. And that's touring. It feels so good when things run smoothly...

KAYLAN: Or you see the sun come up on another day instead of death in a ditch. You have to put a certain James Bondian perspective on the road to make it exciting; otherwise you might as well work for IBM. This stuff is fun because on a day-to-day level, your life is a new adventure. You don't know what will happen; it's *Romancing the Stone* if you're lucky.

VOLMAN: Howie, we all can't be Indiana Jones and rescue skullheads from some Inca tribe in Peru.

KAYLAN: No, but we can rescue them from some skating rink in Des Moines!

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-Mike Shea, International Musician and Recording World, October 1982.



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DAVID BYRNE

continued from page 14

Byrne is also fond of collaborating in ambitious theatrical productions. He composed the music for *The Catherine Wheel*, an evening-length dance work choreographed by Twyla Tharp. Most recently, he created and recorded the score to *the Knee Plays*, a series of short plays designed to be set between the 15 fully staged scenes of Robert W. Wilson's epic avant garde opera, *the CIVIL warS*.

Then there's a budding film career; Byrne is embarking on his first dramatic acting role as a man of the cloth in *Dead End Kids: The History Of Nuclear Power*. And to top it all off, this phone interview was conducted during a short break in the recording of the Talking Heads' new album, which won't be released until later this year.

You'd think that David Byrne would have plenty to talk about, yet he seemed somewhat secretive about his unfinished projects. Nor was he extremely garrulous when discussing his completed work; he answered questions thoughtfully, but usually in only a few words.

Although he was in the midst of finishing up the Heads' latest album, his mind seemed to be on *the Knee Plays*, the soundtrack album of which has just been released on the jazz-oriented ECM label. Byrne initially met composer Robert Wilson in Tokyo in 1981, where they talked about the possi-

bility of collaborating on *the CIVIL warS*. "We agreed to talk about it at length in New York," Byrne recalled. "There, he came and saw us perform in 1983. We talked about it some more, and the end result was that I agreed to collaborate with him on a section of *CIVIL warS*. It was a series of small acts entitled *the Knee Plays*."

Byrne joined a Tokyo workshop of the plays in April of that year and began composing the music. The concept of the plays was then formulated by Wilson, Byrne and Adelle Lutz. The title comes from the theatrical phrase, which are divertissements or "joints" between two scenes that require massive scene changes. In this context, *the Knee Plays* form an independent, episodic cycle thematically related to the apocalyptic visions of the main opera.

the Knee Plays, which premiered at the Walker Art Center in Minneapolis, Minnesota on April 25, are comprised of 13 separate scenes. The plot line is both a substory to *the CIVIL warS*, where each scene (or play) serves as an introduction to the longer scene that follows, and by itself, a separate story. It begins with a man reading a book in a tree, and from there it develops into the tree falling down that becomes a cabin; people also build a boat from it and sail off; a bird takes a man off the boat and flies away; the boat is beached; people write graffiti on it; it sails off again only to be partially sunk by cannon fire; the floating cabin lands

in Japan and Admiral Perry gets out to greet the fisherman with a puppet show; the boat's hull sinks only to be later pulled from the water; it winds up in a tropical jungle, where people discover it, read the graffiti, and assemble a book; a man reads the book in a library, where it becomes a tree again. Obviously, the plot shouldn't be compared to *Death Of A Salesman*, yet there is a definite cyclical nature to the chain of events.

Because the action takes place during the Civil War, Byrne decided to use instruments which were commonly used during that time. He settled on using horns; they were loud enough to drown out the scene changes going on behind *the Knee Plays* and transportable enough to be played on a platform and be set up and dismantled quickly. Musically he claimed to be inspired by traditional American jazz and gospel, particularly that of New Orleans marching bands. "I rehearsed some of the material with the Dirty Dozen Brass Band in New Orleans last year, but it didn't work out," he said. "They were just my inspiration. I used players in Los Angeles. I just wanted to present it as it was, as brass music."

However, Byrne's lyrics for each play are wholly different from the action on stage. For one *Knee Play*, he wrote "Social Studies," where Byrne believes that if he ate the food of a particular area, he would eventually become just

continued on page 25

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DAVID BYRNE

Continued from page 22

like its inhabitants. "I felt a great desire to walk off with someone else's groceries," he talk/sings, "so I could study them at length. As though if I ate their groceries I would become that person... We might find ourselves going to the same places... Reading the same books... Wearing the same clothes... Getting sick at the same time... Working at the same job... Living identical lives as long as the groceries lasted."

"It's kind of in keeping with his theatre production," Byrne explained. "The words and sometimes other elements are layered on top of one another, but there isn't an obvious reference from one to the other. I organized the songs to the plays a little bit, but mostly I did it intuitively. There wasn't a real plan to it."

When asked to compare his collaboration with Wilson to his previous work with Tharp, he replied, "The one big difference is that this music is performed live, which is a pretty big difference. I had to write music that didn't rely on sound effects and studio things."

The Catherine Wheel would've gone through further changes if Byrne had the time to rework the music for the video. "A play changes when it's re-done specifically for a different medium," he noted. "*The Catherine Wheel* was changed for the video because it wasn't specifically created for that medium. I didn't get around to changing the music for the video, but in other cases, ideally, I'd do the music designed for the video medium."

Byrne enjoys collaborative efforts, be they solely on musical projects or in conjunction with an artist in a different field. For the collaboration to work, "One would hope that there's some kind of mutual respect from both parties," he said. "And both parties are willing to learn from the other in some discipline outside of their own, even though it might affect something you're more familiar with. In *the Knee Plays*, often I would change the music to tailor it to fit the staging. With Twyla Tharp, I would tailor rhythms to fit the dancing. It worked the other way around, too. Some things that happened visually were keyed to what was happening in the music."

He also admitted that collaboration has a telling effect on the way he writes songs. "It's real different than just writing the songs myself. Although I think *Knee Plays* works as a record, at the time I was thinking about the visual element. It's very difficult to write like that because the elements really have to work together and not overtake the other. On a regular album, none of that comes into effect. It's just whatever

works for the songs."

The lyrics to *the Knee Plays* are not too unlike the lyrics of Talking Heads' songs or the copy in the pamphlet that came with the *Stop Making Sense* soundtrack. Yet Byrne hesitated when asked if his inspiration comes from within or from external circumstances. "Gosh, a little bit of both," he replied. "I put the two together. As a writer, I guess I'm more emotional than intellectual." And of his wry sense of humor? "I think that comes pretty naturally."

Byrne has composed almost all of the songs for the Talking Heads (except for a cover like Al Green's "Take Me To The River"), and even though the Heads' videos are considered to be some of the most creative and innovative work around, he denied that he writes songs with a visual picture in mind. "It has no effect on my songwriting at all," he stated. "Sometimes I might have something in mind if it's done specifically for a play or a dance piece, but when it's just for an album, no, not at all. I probably thought about what it'd be like in our live show during the early stages of the band, but that was because we were performing long before we went into a studio."

The growth of the Talking Heads as a live entity perfectly mirrors its creative growth on record. When the Heads started touring the country to support its debut album and *More Songs About Buildings And Food*, they were a quartet playing tightly structured, usually edgy music. As the frontman, Byrne was anything but flamboyant. He sang stiffly, appearing so tightly wound that it suited songs like "Psycho Killer" and "Tentative Decisions" to a T.

With *Fear of Music*, Byrne began to supplement that intense neurotic edge with funky rhythms, highlighted in "Life During Wartime." The funk groove influence mushroomed in *Remain In Light* and continued with their most recent and most popular album, *Speaking In Tongues*, and its hit single, "Burning Down The House." On stage, the band's creative growth was illustrated by the incorporation of an extra guitarist, keyboardist, percussionist, and backup singers. This allowed Byrne the freedom to concentrate and magnify his eccentric yet compelling stage persona.

"It came gradually," he said. "I became real comfortable (on stage) about three and a half years ago; I'm not sure where we were playing. The new musicians had a lot to do with it; part of the decision to enlarge the band was based on that feeling. Now I'll probably have to abandon it."

Their 1983 tour, shot for the *Stop Making Sense* film, exemplified the

band's evolution and development. The concert began with Byrne on stage alone, playing acoustic guitar to "Psycho Killer." With each succeeding song, another member of the band would come on stage and perform. The sound gradually grew until the full ensemble was playing a rich, highly danceable brew of rock, pop and funk.

"Once we got that on film, I realized that I can't do that anymore," Byrne declared. "The film is like a time capsule, which is great for us. Fortunately for people who missed the tour, they can go see the film."

"Certainly I'm comfortable with it (his persona), but I feel I should make some pretty drastic changes because I don't want to get stuck in a rut by doing the same thing," he continued. "I haven't figured out what the changes will be. I don't have any idea of how it (the next tour) will be done because it's like a year in the future. I'm not even thinking about that yet."

Right now, David Byrne is busy putting the finishing touches on *Little Creatures*, the new Talking Heads album. (He interrupted his work at sequencing the songs for this interview.)

"Almost all of it was written after *Stop Making Sense*, except for some words that I found in my files. There probably is a common thread in the album, although I don't know what it is yet. Sometimes I had a definite idea for the earlier albums, but in many cases I wasn't aware of it until afterwards."

Although he refrained from revealing too much about the new album, Byrne did note that the band is back to the original foursome and its dance groove direction has been somewhat abandoned for a return to more "conventional" song construction. Apparently, he still finds a freshness and enjoyment in playing with the original members. "Quite often there's little surprises that make it worth going on," he exclaimed.

Once the album is out, Byrne will return to some unfinished film work, including *True Stories*, which he scripted and will also direct. "I'm going to do something completely different again, but I don't want to talk about that just yet. Certainly it's a little bit more difficult when you have more people's schedules to work out and get them all in synch, but that's OK, it's worth it," he concluded.

In all, it seems that David Byrne enjoys walking an artistic tightrope, balancing the unpredictability of new, creative challenges and the mechanics involved in the completion of his work. "It's a fine line between the craft of it and of keeping a human and emotional what-not," he asserted. "And I can't tell which way I'm going."



PHOTO BY EVIDENCE LTD. PHOTOGRAPHY

The Oasis

278 11th Street
San Francisco, CA 94103
(415) 863-9178
Talent Buyer: Paul McNabb

One of the most unique clubs in the Bay Area, if not in the entire country, is the Oasis. Live music is just one part of the 600-capacity venue; in fact, it can hardly be considered as its major feature. The Oasis is truly an all-purpose venue. By day, the Oasis showcases its own swimming pool. A kitchen is being constructed to serve meals from its 11:00 a.m. opening through the afternoon. At night, the pool is covered by a plexiglass sheet that doubles as a dance floor. On the weekends, it's a perpetually packed over-21 new music disco. Specialized live music is featured every Tuesday through Thursdays. The club has also received positive response from artists who want to play on "Dry County" Mondays. No liquor is served, which attracts a growing number of people who want to go to a club where they won't be hassled by inebriated patrons. With Paul McNabb booking the venue, the Oasis has prospered in an increasingly competitive live music club scene.

RI: What type of talent do you look for?
McNabb: It depends on the night. Tuesdays we feature new local bands. Although most of the bands can be described as new music acts, we have had acts like "Curad," a take-off of Band Aid where a bunch of Bill Graham employees sing Stones covers off-key, and a punk polka group. Wednesday nights feature nationally or regionally known modern music bands. Thursdays is our "Legends Of Rock and Soul" night, where we book acts like Etta James and Bo Diddley.

RI: Let's discuss the Bay Area scene: do you find it healthy?

McNabb: It's really happening right now. We've received thousands of tapes from local bands. In fact, Tuesday nights are booked solid until July. We listen to every tape and decide if it warrants a gig. Lately, the great majority deserves a shot.

RI: Do you spot any particular trends?
McNabb: The guitar sound is coming back. It appears that the synthesizer craze has run its course. We're starting to hear a bit of the folk/rock sound again; it kinda compliments the psychedelic-tinged bands. We don't book metal acts.

RI: Is there a competitiveness between the Oasis and the 'Stone?

McNabb: It's not just the 'Stone; there's also Wolfgang's, the I-Beam, Berkeley Square, and I've heard there are plans

to reopen the 1100 seat Fillmore Auditorium again for live music five nights a week.

RI: Do you engage in bidding wars for certain groups, or does the club sell itself?

McNabb: In some instances, we have to pay more, but in other cases, the agents who are in tune with the happening clubs choose us first. But eventually, our novelty will wear off, so we'll probably have to pay more to get the good groups. As of now, we pay a guarantee and a percentage.

RI: What makes for a good local scene: Does a high number of good bands creates a plethora of good clubs, or do the numerous good clubs provide the breeding grounds for a lot of good bands?

McNabb: The current club scene's happening because the bands are already good. Two years ago, most of these venues were exclusively dance clubs, and they still are on weekends, when a lot of suburban kids come into the city. But the city kids are really into live music now, and that attitude should eventually translate into the suburbs. It's all rather cyclical.

RI: How far in advance are you booked on Wednesdays, and how does an out-of-town band get a gig?

McNabb: We're only 30 days ahead. May turned out to be a really tough month to book; there weren't a lot of bands on

the road. Agents tell me that the summer should be busy, but that's what they said about May. To get a Wednesday night gig, your band should be fairly well known at least among your own club circuit and have a record that's being played on one of the Bay Area college radio stations, so it would be smart to send your records to college stations in the area. I regularly check up on what's happening on alternative stations to see what the response is to the band's record, and if it'll still be rotation when the open date comes up.

RI: Finally, where should bands send their records and demos?
McNabb: To me at 1369 Folson Street, San Francisco, 94103.

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by Sharon Liveten

The hard rock band Alcatrazz discovered that sometimes the hardest part of touring is just getting from one gig to the next. During their last tour of the Southwest, the band was partying away during the wee hours of the morning while driving to their next show. Recalled bassist Gary Shay, "We were drinking a bit, singing gospel songs, until all of a sudden we heard a bang. The Winnebago had a flat. We all piled into the desert at 3 a.m. There was nothing out there, but about a mile away, we saw a light. We walked through the tumbleweeds before we came to this funny gate in the ground, it was sort of like a cattle guard, but we didn't think much of it. We went over and saw, in the parking lot of a closed gas station, a pay phone. However, between the pay phone and us was a Brahma bull, like a watchdog without a chain. Someone threw rocks at it while I got to the phone. By the phone was a bulletin board with a little card that said, "I Fix RVs," so I called the number. A guy came out who looked like a cross between Grizzly Adams and the Texas Chainsaw murderer, but he did fix it. We finally got to our hotel at about 9 a.m. Our equipment truck was supposed to meet us there at noon,

but when it still hadn't shown by 5 p.m., we started getting concerned. We found out it flipped over; the truck was destroyed, but the equipment inside, all eight tons of it, was alright. Somehow, we made the gig. . ."

From Simon Watson, a ten-year veteran of the road: "I went out with a Jamaican reggae band call *General Faint* who were very difficult to work with. There were 17 of them, and they all spoke in that Jamaican patois, so I couldn't understand what the hell they were saying half the time. Plus the fact that (according to their religion) they were permanently stoned. When our van used to go down the highways, I always pictured this huge plume of blue smoke coming out of the back of the bus. . ."

Road managers, like Simon Watson, occasionally have to be the guy who has to refuse to play a certain concert. When Simon Watson was working for *Altered Images*, they went to one place which had a stage that wouldn't take the weight of a matchbox, but the concert promoter expected them to put 22 tons of equipment on it. Of course, there was also a force four gale (British slang for hurricane conditions) coming in, and the roof couldn't hold 20

gallons of water. The promoter even had the gall to ask, "Why won't you do it?" So they slagged the band off in the papers for pulling the gig, calling them a bunch of prima donnas. You really get bad press and supposedly everybody hates you. But there are times when you get a kick out of being that kind of "unpleasant." It's part of my job.

Paul Jamison was on retainer to Toto in 1980 when, "Their management company, Fitzgerald-Hartley, offered me \$1,000 to go to Africa for one week with another act they represented, the *Brothers Johnson*. So the next thing I knew was in Lagos, Nigeria, we just finished a soundcheck, but when we went back to the taxi that was supposed to wait for us, the cab was there but the driver wasn't. While we were waiting for the driver, one of the band's managers pointed out a truckload of soldiers that was slowly driving by. I picked up my camera and started to take their picture when I noticed the soldiers pointing at me. They stopped the truck, surrounded our party, and pointed their Uzi sub-machine guns at me. By the time they took my camera, ripped out the film, gave me back the camera, and drove away, I saw my whole life pass before my eyes."

ROADIES

continued from page 17

out and getting smashed and they think they can do that, too. But when they have to go back to work, they can't. All the band basically has is that hour-plus of really intense output onstage. But you have to get up before them and usually go to bed after them. If you go out and get drunk and take all the drugs you can get a hold of, at the end of two weeks you're not going to be good for anything. You've got to pace yourself, really know your limitations. I don't drink hard liquor — just beer — when I work, and I don't smoke so there's no temptation to get stoned. You can get wrecked *only* on your days off."

"I used to go nuts and party all of the time," Kelly added. "Now I've started to take care of myself, try to eat the right foods and stuff. If you want to burn yourself out, believe me, you can. It's no trouble at all. But anybody who has been at this for a while are either burned out and not doing this anymore, or they're taking care of themselves and enjoying it out there."

"There are plenty of people waiting to take your job," Jamison added. "They'd love to see you screw up, and if you're burned out, you will."

That's the bottom line. The people who work on the road are a special breed. They *have* to be to survive the horrid hours, the constant travel, and the strain on their home lives. While Bradshaw and Kelly are happily married, they acknowledge that distance can be a problem. Watson claims he no longer has a private life. But they all keep signing on for tours.

"The thing that attracted me to go out on the road is that I wanted to get into the business," Kelly remarked. "I looked at it as if I was in the military, where the fastest way to get promoted was to go into combat, the field. So I thought the best way to work my way up was to start working out on the road with a band, that eventually I'd end up doing something else in the industry. But this business is kind of hard to get out of. I really got hooked on the travel and the camaraderie."

Even when the occasional disaster strikes, such as spending 22 hours driving through a snowstorm for a cancelled gig, Simon Watson can't imagine doing anything else. "I couldn't do anything else," he replied. "This is all I've ever done. But I'm really lucky, because I can do a job I enjoy, and get paid for it. It's not just a job."

Apparently, "Sluggo" Kelly hit the nail on the head. It is just like the Marines. All touring bands are looking for a few good men — and people keep volunteering.



(L-R) ROLLIE DEXTER, COUNTRY DICK MONTANA, JERRY RANEY, BUDDY BLUE

Breaking the "Bar Band" Stigma by John Sutton Smith

In the year or two that the Beat Farmers have been honing their tough country-blues into a formidable concoction of R & B-styled pop and rockabilly rhythms, they have gained a solid underground reputation for lusty performances filled with sweat, humor and action. They've been playing regularly all over Southern California in recent months behind their debut album, *Tales of the New West* (Rhino Records). They appeared before a huge throng at the L.A. Street Scene before Christmas and recently on bills with the likes of Johnny Winter and the Untouchables as well as close friends and musical compadres the Blasters, with whom they go out on tour in May.

All the Beat Farmers have been playing for many a year in an assortment of country, blues and punk bands since leading lives, by their own admission, of unrepentant drifting and delinquency. When Country Dick Montana determined to put together what he considered "the ultimate American band," blending the finest instincts of his roots sensibilities, the call went out and the Beat Farmers convened. Montana, usually found beneath a 10-gallon hat and sporting an overgrown overcoat, goatee and fiendish chuckle punctuating his long, slow Southern drawl, is the drummer/singer. Guitarists/songwriters Jerry Raney and Buddy Blue and bassist Rollie Dexter make up the quartet.

The band started out playing bars because, as Montana claimed, there was nowhere else to play in San Diego. Even so, he's glad the band took that route rather than play under the continual pressure of the L.A. rock showcase circuit, where one ends up trying to please the industry crowds rather

than "concentrate on what we felt we should do."

The Beat Farmers certainly follow their own advice. Their weekly schedule includes four nights a week at the Bacchanal, a bar-cum-rock club in San Diego. "By the end of this week, I'm gonna be really beat," he admitted. "We've got five more gigs to do in the next four days; a total of 13 sets. We do two on Wednesday and then three Thursday through Saturday, plus we're doing two sets Saturday afternoon at Robinsons (the department store)."

It's made us better musically, but it's a hard way to go. We wouldn't be nearly as good if we'd gone the rock club circuit."

Another important part of playing the bar circuit night after night is learning to maintain a consistency and intensity. "Definitely, the hardest thing is keeping things exciting," agreed Montana. "We're playing to a lot of people who have seen us literally dozens of times, so we have to do something different every night. We battle off going stale as best we can and, so far, we haven't had any trouble with it. We always have a fresh attitude and we have enough songs to draw from to where we're not always playing the same ones. We've got about 90 different songs, about 40 originals, and we learn two or three new ones every week.

"It can be tough to get up night after night. I do it with Captain Morgan's spiced rum. I'm going to be off to buy some of that shortly." The droll Country Dick isn't concerned that his band will get stuck with a bar-band tag. "As long as we have product out and someone pays attention to it, then we'll be able to do concerts as well. If there was any fear of being stuck in bars forever, then

I would have put something else together.

"Bars don't pay well, but at least they pay the rent and in San Diego, it's the only place unless you want to gig for \$50 a night. We're making a living now in the bars, but didn't actually start to make a real income until about six months ago. That's when we got to the point where nobody had to have a day job anymore. Jerry was the last one to quit working days and he finally quit a couple of months ago. He was doing construction work during the day and then playing four hours at night."

The Beat Farmers have built up their following in San Diego, where more people are coming to their shows while, at the same time, they're doing more gigs per week, so the combination has helped their income considerably. The bar keeps the cover charge down (\$2.00 weeknights, \$2.50 weekends) so people can come out two or three times a week.

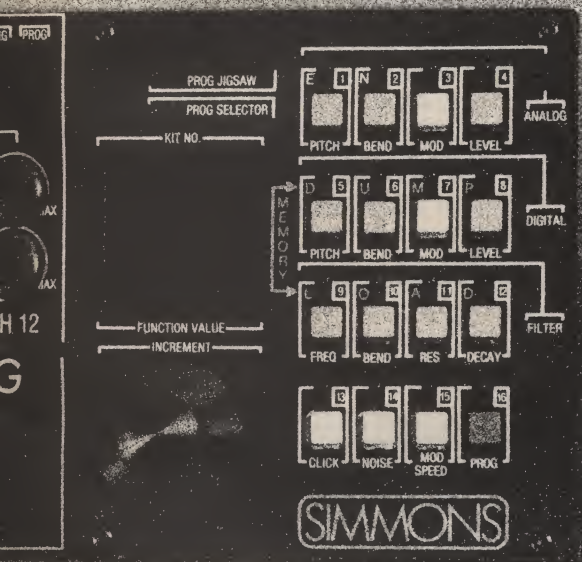
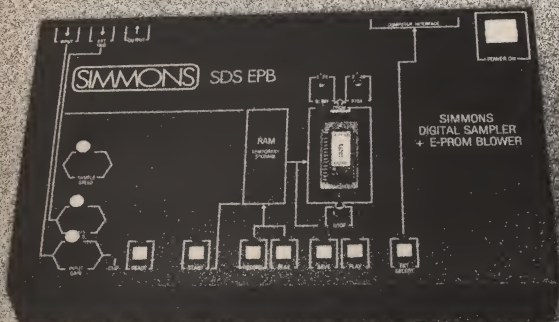
The Farmers continue to play the Bacchanal four nights a week when they're not on tour behind the new album, but hopefully the rest of the country will get to see these guys on tour in the near future. The album contains 12 of their best tunes from the live show — all of them rocking, swinging ditties that pay affectionate, unashamed tribute to a host of impressive musical influences. Yet *New West* is indeed a brand new slab of American music all its own.

There are nine originals written, for the most part, by Buddy Blue and Jerry Raney. The band's cockeyed sense of humor is illustrated in their press kit, artfully disguised as "The Beat Farmers Almanac," written with a rare wit and personality. Some of the band's influences are easily identifiable, such as the three cover songs on the album. Springsteen's "Reason to Believe" is ripe for the Farmers to vent their blue-collar angst, while John Stewart's "Never Going Back" is a hard-hitting folk-styled rocker and Lou Reed's "There She Goes Again" hints further at their expanding versatility.

"I think it's healthy that our kind of band is happening right now," Montana continued. "It hasn't really caught on internationally, but I think it will as long as everyone can just hang in there."

Echoing a prevailing sentiment in the current roots revival, Montana declared, "Our music is music people are going to listen to, hell, I'm going to be able to listen to in 10 or 20 years and still feel good about it."

His excitement is certainly understandable. "After all, this is the first band I've been in that's got anywhere," he exclaimed.



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INDEPENDENT TOURING

continued from page 13

Reilley feels that though it is a good idea to keep the overhead down, the band can't always do it alone. "Some bands don't have an agent or a manager and do fine on the road. But a larger number of bands do need these people, because an artistic personality puts everything into creativity and performance. It's very difficult to be half an artist and half a businessman. There are very few performers who can do that well."

Dukowski is a little more hopeful. "Let's put it this way: Somebody's going to have to make sure that the band gets paid, that they wake up in the morning and move, that they know the address of where they're playing, that they play on time, they pack up and leave on time. It is impossible for a band on tour without a road manager and an agent. But it *is* possible for a band member to be both those things."

Circle Jerk guitarist Greg Hetson doesn't mind moving his own equipment, or booking his own gigs for that matter. He subscribes to the "If You Want Something Done Right, You Might As Well Do It Yourself" theory. For instance, observed Hetson, "You'd think that an agent would know enough not to have you backtracking, to book a straight line tour, but they don't always do it that way."

BALANCE THE BUDGET — KEEP WORKING

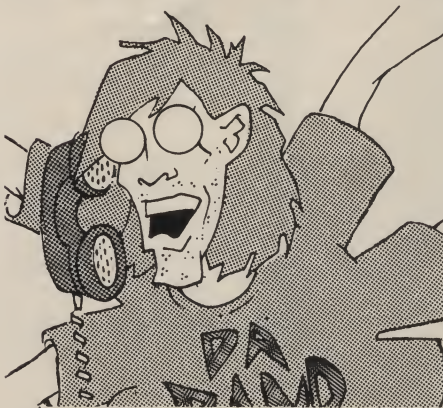
Running out of money a thousand miles from home is no fun. Careful planning will help you stay sane while staying solvent. Decide in advance how much you're able to spend on hotels, food, vehicles, and entertainment and stick to it. Try to carry a reserve against emergencies (bail, vehicle repair, etc.) or better yet, get your hands on a valid credit card. And invest \$35 in an AAA card. It's well worth it.

Obviously, the more people are willing to share a room, the less number of people and vehicles that are traveling, the less it costs to travel. Most veterans of the indie circuit feel a four-piece band with one crew member in one vehicle can live on about a hundred dollars a day. That assumes, however, the crew is unpaid, everybody shares one room, and nothing happens to the van. "Cost-cutting can take its toll," Hetson admitted. "It may be worth it to book two rooms if you have people in the band who don't get along." Under adverse and tedious conditions, even the best of friends can be at each others' throats. Just ask Ray and Dave Davies.

"The key is to keep working," warned Dukowski. "Most tours get destroyed when the band is not moving. It's much

more costly for a band to sit still than to be traveling. While they're traveling, generally there are people that are friendly who will let them stay at their house. And usually, the venue does give them food whether they ask for it or not, and the whole thing of having a gig covers entertainment costs."

Reported fees for out-of-town gigs range anywhere from \$200 to \$2000 a show, with figures under a thousand



being typical for most bands. The top figures go to acts with well-received records and who've already proven themselves on tour; the lower go to first-timers. So the potential for profit is there for an industrious band willing to work hard.

As part of SST, the West Coast label that has made an art of low-budget survival, Dukowski has given careful thought to the economics of touring. In order to put on consistently high-quality shows in non-standard venues, SST artists such as Black Flag, the Minutemen and the Meat Puppets sometimes tour together, sharing the overhead of a sound system and crew. He estimates the overhead of the caravan of 12 or so people at approximately \$500 a day.

Looking at only the cash outlay, he pointed out, is misleading. "That's not wear and tear on the vehicles, wear and tear on the people, time spent on rehearsing. On a yearly basis, your tours need to cover your home time too. In order to tour you can't have a job. How many times can you take three weeks off from your job? They'll fire you eventually."

GET IT IN WRITING!

There are many different types of talent buyers, from freshly scrubbed college students to overtly hostile club-owners and every shade in between. In either case, it's essential to get every agreement in a signed contract. Reilley reasoned, "Without a contract, when a promoter tells you that he never said 'anything like that' over the telephone, it can be very hard to get a judge out of bed in the middle of the night to say,

'You better pay these people right now or your club isn't going to open the next night,' unless you have signed contracts."

An ideal contract would have the minimum payment plus any percentage due the band as well as load-in time, soundcheck time, set time and length, the number of sets required, the type of sound system, number of mics and monitors, and any other requirements the band may have. "It's a good idea to send the rider and any technical requirements on a separate piece of paper so that it isn't filed out of sight with the contract," she noted.

"The sound is the most important thing to me," Dukowski added. "Some people are more concerned with the food or the accommodations. They think 'Oh wow, we can have a rider and we can get a bunch of shit given to us!' It isn't given to you, it costs you something and usually it's coming out of something important like the P.A."

Of course, at least some talent buyers have at least a passing interest in putting on a good show, and they may be willing to advance half of your guarantee if a band's reputation and their representative's rapport with the buyer are good. For you, brave knight, this could mean the difference between driving a funky broken down old truck and a freshly-tuned van with new tires and possibly even heat. So don't hesitate to ask.

MAKING THE MOST OF IT

The point of all this plotting, planning and self-sacrifice is to build your band's reputation. Try to have someone "working" the tour by phone from your home base, arranging advance phone interviews with press and scheduling radio and in-store appearances. Take records with you and make sure they're in the stores *before* you play. Don't try to impress people with what a wise guy you are; you can never have too many friends on the road. (Well you can, but that's a whole different article entitled "Hotel Security — Learn A Lesson From The Secret Service.")

Consider these final words of advice from Reilley: "When you go out of town for the first time, you're not treated very well backstage, and you may not be treated very well onstage either. But if you make a good impression with a local press person or a local agent or that one person in the audience that influences other people's opinions, then you've accomplished what you wanted to do: build a foundation for your career."

So you can make a few dollars more the next time out, and who knows? You may even get your own room. . .

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does ours.*

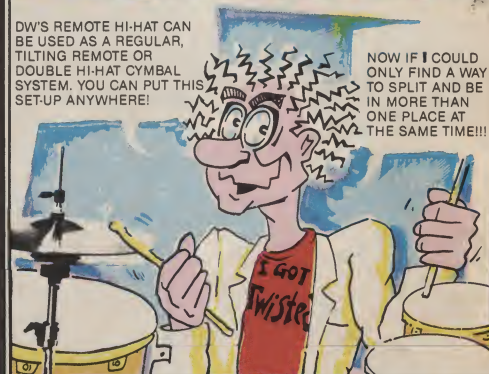
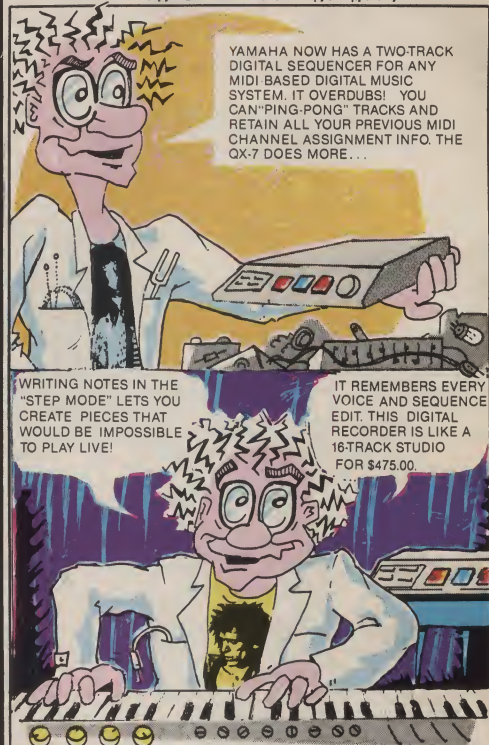
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DR TWISTED GITCHIK

WRITTEN BY TONY N. TODARO
ILLUSTRATION BY VAN SCHAUER

Dr. Twisted Gitchik, Ph.D. (Professor of Gizmology), brings you the exciting world of "why-didn't-I-think-of-that's?", important Gizmos, unusual cure-alls and technical breakthroughs in modern gadgetry.



Gitchik is also a collector and confessed Plagiarist of new and exciting inventions in Gizmology, he welcomes your discoveries of such devices. Send a photo and description to Rock It. The doctor may attempt to demonstrate your gadget in a coming issue and send you a "I Got Twisted" T-shirt.



PHOTO BY ED COLVER

by Ethan James

(Editor's note: Instead of tackling just one subject or answering his mail, Ethan James decided to touch on a variety of issues affecting all home studios. Coincidentally, at the time this discussion took place, he was in the process of renovating his Venice, California studio, Radio Tokyo.

MAINTENANCE AND UPKEEP

Maintaining your studio, to keep it in a peak condition, is a continual never-ending job. Obviously you want to keep all of the equipment as clean as possible, especially the tape machines. We clean the heads two to three times a day. Depending on use, we de-magnetize the tape machine every couple of days. Such cleaning is extremely important. Certain kinds of tape, especially if it's older tape, leave a residue on the machine which can build up. Oxide residue can cause drop-outs in the recording.

Personally, I'm pretty good at fixing any wiring problems, but if I find an internal problem, I hire a trained technician. Always keep a sharp eye out for potential problems; you don't want to blow an entire session due to a technical breakdown.

"SOUNDING OUT" YOUR ROOM AND REMODELING

One way to check out the sound of your room is to use an audio analyzer. They take readings of a full spectrum of sounds; the readings are then used to make a graph which depicts any deficiencies or "humps" in your room. At Radio Tokyo, we found an area that

MAINTENANCE AND RENOVATION

makes the bass more prominent and soft-sounding. To combat that, we recently built a bass trap to tighten it up. We took out the "boom" and made the bass more defined and clearer.

As you probably know, high frequencies have a shorter wavelength while bass frequencies have a long wavelength. That means it's fairly easy to dampen high frequencies; all you need are egg cartons or thick carpet on the walls. For low frequencies, however, your need to eat a considerable amount of physical space to break up the sound waves. There's a definite equation that will figure out how much space you need to accomplish that, something along the lines of one-seventh of the wavelength to be absorbed. Teac has come out with a real good book on this subject, called *So You're Ready For Multi-Track?* It's one of the best books on setting up your own studio.

At Radio Tokyo, we're about to build a cedar-slatted bass trap in our front room. A technician came in and used an audio analyzer to calculate the size of the deficiency; he then analyzed the data and recommended the proper size of the bass trap and its proper location. We also just remodeled our studio by adding a 16-track Sound Workshop 1600 board with computer mixdown, and a 1972 3M 56 two-inch recorder at 30 ips. We bought both pieces because of their availability and cost-effectiveness. Now we can record on both 8 and 16-track.

Our goal is to maintain a consistency in the sound of our studio. We try to get it where it not only sounds good, but that we're familiar with it. It'll take a while to get used to the new system, but we've made enough records and we've heard our work enough in other studios to get a good reference point on how our sound translates. Radio Tokyo is not a perfect room, but we know what we're going to get out of it.

"NEAR FIELD" MONITORING

Instead of hanging the speakers up in the corner of our control room, we prefer to get close to our monitors. Our speakers are set at ear level about three or four feet away. Having them so close eliminates a lot of room noise. Unless you've got a lot of money to invest in your control room for a really developed monitoring system, most speakers in a budget studio are better off when they're positioned close to the producer and engineer. Just walk around any control room and you'll discover that the sound changes depending on where you're

standing or sitting. "Near field" monitoring eliminates that potential obstacle.

We have Yamaha NS-10Ms, Auratones, and 4311s. If our work sounds good on all three speakers, then we know we got a good mix. But there are a lot of good speakers designed for "near field" monitoring. Again, shop around and compare for price, durability and sound quality.

REVERBS

First, a bit of history: The first reverb device was just a very large studio with hard surfaces. Sound would just bounce off the walls to create the effect. Then came plate reverbs, which are now used in most major studios. Basically, it's just a plate of 3'x6' or 4'x8' sheet metal suspended on a frame, driven by a driver similar to loudspeaker, with two contact mics on the plate. Now there are also spring-driven reverbs, commonly found in Fender amps. The cheaper spring-driven models have problems with drums; they have a tendency to boing and they don't handle transients very well. The quality of the cheaper models varies according to brand.

We're building our own plate reverb. They're basically simple devices that can be made fairly inexpensively. We got the information on building one from the May '83 issue of *Modern Recording And Music*, vol. IX, number 5. Those interested in such a project should write to M, R & M Publishing, 1120 Old Country Road, Plainview, New York, 11803, for a back issue.

Not surprisingly, the reverbs of the future will be digital. Yamaha, Roland, DOD and Lexicon are all making budget priced digital reverbs of good quality, which run from \$700 and up.

You may be wondering why we're building our own plate reverb when a digital reverb can now be had at a modest cost. Actually, it's good to have a wide variety of reverbs, because each sounds different on different instruments. Listen to most good sounding records and you'll hear a variety of nice, distinct ambiances. Live, all you hear is just one ambience, which is equivalent to one reverb. A rainbow of colorful textures can be created by using a lot of different ambiances. That's why Radio Tokyo and most studios have and use several reverbs. Since certain reverbs sound best on specific instruments or things, putting them all together creates the best sound possible.

I'M DEAF AS HELL...

READING THE FINE PRINT

by Howard Beale, Jr.

(Editor's note: The following is a sneak-peak at a typical performing contract for one of the bands that Howard Beale, Jr.

worked as a booking agent for in the late '60s. The names of the band and the arena promoter have been changed to protect the innocent, the guilty, and the naive. Mr. Beale does not suggest that you use this as a model for your own booking, unless your in-law is an attorney with time on his hands.)

PERFORMANCE AGREEMENT

Date: Occasionally

1. The party of the first part, Edsel Daphne World, Inc. shall heretofore be known as "PROMOTER."
2. The party of the second part, Leather Armpit, shall heretofore be known as "ARTIST."
3. The party of the first part shall only attend the party of the second part when a part of the first party departs from the third part of the second party for, in part, inappropriate re-Marx about opera.
4. The ARTIST is scheduled to appear at Stu's Cow Chip Palace in Sandwich, Illinois, on September 31, 1969.
5. The ARTIST shall perform, or a reasonable facsimile thereof, one (1) "set", lasting approximately 60 minutes (including drum solos, trite, calculated banter with audience, feedback and mic checks, and excessive time for between-song tunings). The "set" shall begin at 9:30 p.m. and end at 10:15 p.m. There will be no encores lasting are you kidding?
6. The PROMOTER shall pay the ARTIST \$500, half of it no less than one week before the concert, and the other half as soon as they get past the city limits! The payment shall be made in (circle one) Cash/Check/Money Order/Visa/American Express/Green Stamps/Beer.
7. The PROMOTER shall promote the concert for at least 3 days with 2 full-page ads in National Enquirer & Modern Herpes magazines, six 30-second spots on radio station(s) K-RAP, and ticket giveaways at Ollie's Bait & Shop and Toxic Waste Dump.
8. The PROMOTER shall hire, as an opening act, a local band (just to give them a break) to play for their usual (presumably short) length of time. Name of group: The Grateful Dead.
9. The PROMOTER shall rent sound equipment that's loud enough to cause hearing loss in the audience for 3 days after the show, and hire enough fog machines to ground the nearest airport for 2 days.
10. The PROMOTER shall provide the ARTIST with the following accoutrements backstage at the show:
 - a) Three (3) cases of Old Frothingslosh beer on ice.
 - b) Two fifths (5ths) of Elmo Daniels (Jack's half-brother) bourbon.
 - c) One (1) quart of Vinnie's vodka.
 - d) One (1) phone number of nearest AA.
 - e) One (1) phone number of nearest AA.
 - e) One (1) deli plate consisting of sliced ham, corned beef, pepper beef, roast beef, Bar-B-Q beef, raw raw beef, beef jerky, beef stupid, assorted garnish, and sliced cheddar, swiss, limberger, bleu, green, jack and jill cheese.
 - f) One (1) gross of Alka Seltzer tablets and Three (3) pints of Pepto-Bismal.
 - g) Two quarts each of orange juice, tomato juice, grapefruit juice, and distilled water.
 - h) Five (5) lbs. of white pistachio nuts. NO RED PISTACHIOS!
 - i) Eight (8) groupies: 4 blondes, 3 brunettes, 1 redhead, in assorted fetishes.
 - j) Two (2) bouncers at least 6'-6" and over 275 lbs. each with a Neanderthal mentality.
 - k) One (1) soundman who can adequately converse in English and whose vocabulary is greater than "Huh?"
 - l) No (0) guest lists. All media reviewers and critics must pay a \$5 surcharge for "ego tax."

Signed,

Edsel Daphne

(PROMOTER)

(Howard Beale, Jr.)
(ARTIST REPRESENTATIVE)

...AND I'M NOT GONNA HEAR IT ANYMORE

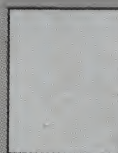
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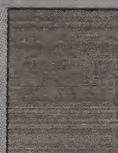
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SOME OF MAN'S GREATEST T

Sure, making music is often a group effort. But there are crucial moments when it all comes down to a one-on-one relationship between you and your music. Moments when only you can give form to a creative inspiration that is uniquely your own. When you've got it, you know it. But the only way to be sure is to hear it.

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